

INSIDE FRONT.



Issue #8
January 1996

JOURNAL
OF **HARDCORE**
MUSIC & CULTURE

Includes interviews with Gehenna and 25 ta Life, columns, reviews, and a **20-track CD** featuring O.L.C., Blood Runs Black, Trial, and more.

A THREE POINT PLAN

It should be clear that all of us find the present state of affairs, both in our own lives and the world around us, to be insufferable—otherwise, why would we be reading or contributing to *Inside Front*? Hardcore has followed the angry negation of punk rock as a logical next step: a movement of individuals who have positive ideas about what should replace the racist, sexist, constrictive world order which we are all fighting to destroy. But there is a wide gulf between dissatisfaction and productive *action*. And while the hardcore community seems at first glance to be one of the best places to initiate change, as a subculture it has an insidious built-in pitfall that has to this day prevented its members from presenting a real challenge to the status quo.

It is all too tempting to lose perspective and become so wrapped up in being a member of the hardcore "scene" that you forget the desires that led you to it in the first place. Don't believe the nay-sayers who would have you believe that there is nothing we can do to change the world around us. What they are saying, in effect, is that we should buy into the American tradition of adolescent rebellion: join an iconoclastic youth "movement," which in its internal workings and values more likely than not still mirrors the mainstream, and get all of our unruly impulses and suspicious idealism out of our collective system... so we can return to the social and economic establishment to be "well-adjusted" adults who patiently stomach every necessary condition of the present state of affairs, whether or not we betray ourselves in so doing. Those who believe—mistakenly, in my opinion—that they really do profit from today's prevailing governmental and cultural conditions would love for us to believe that there is nothing more meaningful we can do with ourselves than dance to loud music and follow esoteric fashion trends.

Sadly, that is the perspective encouraged by the throngs of hardcore labels and magazines today that offer little more than danceable music and regurgitated slogans without really presenting new ideas or solutions for the problems of our era. And those who have tried to venture outside of the closed circuit of the hardcore community have more often than not lost sight of their original goals and become the pawns of political or religious cult groups. But it is real revolution that we want, isn't it? However difficult and distant that goal may seem, it is better that we work for it step by step, as patiently and persistently as we can, than that we allow ourselves to become satisfied with being members of a short-lived phenomenon of rebellious youth culture.

Inside Front is at least as guilty of being overly inwardly directed as any other magazine in the hardcore community. We the staff felt that it was important that we contributed what we could to communication and solidarity within this community before we took any further steps. But now we are ready to put the second phase of our assault on the social and cultural atmosphere of our era into effect. Working with Nadia, ITIDWITIR publishing, and others, we are starting a record label and press which will offer what we believe are art, music, and ideas that truly challenge conventions and traditions both inside and outside the hardcore scene. Thus, our three step plan to destroy today's world:

I. *Inside Front*: A magazine with the express purpose of drawing the hardcore scene closer together, so that like-minded individuals within it can work together for a greater purpose, and those who find themselves at odds can at least profit from being exposed to each other's ideas and arguments. It must be published frequently and affordably enough to function as a reliable news periodical. To achieve its purpose, it is crucial that *Inside Front* receive news and submissions from as many sources as possible.

II. *CrimethInc.*: A record label and book/magazine press dedicated to supporting new, challenging ideas and music/art that push beyond the limits of the mundane and ordinary, the ultimate goal being to bring a greater breadth and depth of experience into our lives and thus make our individual existences more meaningful. Furthermore, this must somehow be accomplished without the ideas and artwork in question being compromised by commodification and image marketing, so that we do not replicate and preserve the status quo in the course of our efforts to fight it.

III. The third step is, of course, to "take our case before the world" and do what we can to make the world around us a place we find livable. More information on step three will be forthcoming. In the meantime, we call upon all of you to do what you can, if you will, to help *Inside Front* to fulfill its goal to be a useful news reference to the hardcore community; we also encourage you to keep an eye on *CrimethInc.* to see if it will become the groundbreaking, uncompromising label that some of us have been hoping for. Stay tuned...

TO DESTROY THE WORLD

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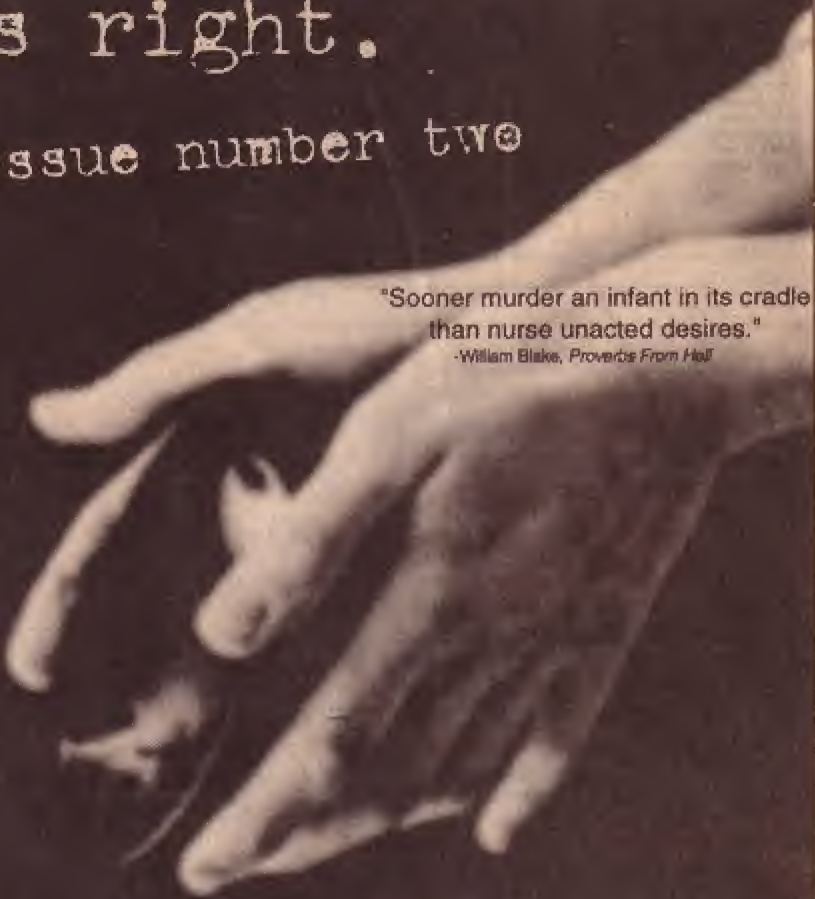
issue number two

number two contains an in-depth, 3000+ word interview with ian mackaye of minor threat, fugazi, etc. • a well-researched article by bryan alft on the many liberty threatening laws pending in the legislative body • an interview with dr frank of mtv • a guest column by the unabomber • reviews on just about everything you can think of cause we get so much free shit • an article on how evolution is destroying the human race (and rightfully so!) • an article on this whole UPC code controversy • and a wide variety of other really superb stuff, and it all looks pretty goddamn nice too! all artsy and shit, like eye fuckin' candy. Read our review in this issue of Inside.Front- if Brian liked the last issue, he'll **REALLY** like this one.

its a big fat one. 88 full size pages on a web offset press. there's even two colors on the cover. its two dollar bills and two stamps, sent to you via first class mail (costs us a \$1.70 to mail it). you can get number one also if you add a buck.

"Sooner murder an infant in its cradle than nurse unacted desires."

-William Blake, Proverbs From Hell



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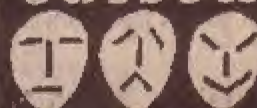
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Dark ideas for bright people...

INSIDE FRONT READER SURVEY

We caring individuals at Inside Front really do want to know your needs as readers so we can better entertain and inform you. Please help us to help you by taking a moment to respond to our humble survey on a separate sheet of paper, and you will receive a complementary Inside Front pencil for your time!

1. Name: _____
Address: _____

2. What would you like to see more of in Inside Front?

- a-more interviews with popular straight edge bands
- b-more photos of popular straightedge bands holding guitars
- c-more scene reports from Finland and Bulgaria
- d-"emo" fits from the editor about his faltering love life
- e-more surveys

3. What else would you like to see more of in Inside Front?

- a-more advertisements from Epitaph and Earache records, etc.
- b-more reviews of Epitaph and Earache records, etc.
- c-more bands talking shit about aforesaid labels
- d-more letters from disgruntled hardline warriors
- e-the entire catalogue of mail Catharsis has received from European metal labels threatening lawsuits if they do not change their name

4. What is your financial status?

- a-I could have afforded this issue even if it was \$6!
- b-I can consume an entirely politically correct, cruelty free diet without losing weight
- c-I have a car, a record player, and a couple VCRs...I'm not rich or anything
- d-My resume includes more than two years of work in food service
- e-\$4 is pretty steep for a CD!

5. Do you collect records?

- a-yes
- b-no, continue to question #7

6. Do you have in your collection:

- a-the Antidote 7"
- b-the Amebix "Monolith" 12"
- c-the Oi Polloi "Resist This Atomic Menace" 7"
- d-the Agnostic Front "Live at CBGB's" video
- e-the eponymous Diamonda Galas record

7. What other valuable possessions do you keep in your home?

- a-a computer or two
- b-xeroxing or printing equipment
- c-lots of postage stamps
- d-just a car, a record player, and a couple VCR's
- e-I don't trust banks

8. How effective is the police force in your town?

- a-don't even try it
- b-most break-ins are quickly thwarted and prosecuted
- c-some break-ins are quickly thwarted and prosecuted
- d-the cops are too fat to move
- e-I live in Los Angeles

9. Do you live alone? _____

What shift do you work? _____

When do you go on vacation? _____

10. What kind of lock do you have on your door? _____

What kind of security systems do you have, if any? _____


Do you have a dog? _____

How many pounds can you bench press? _____

Thank you very much for your time! Please notify us if you change addresses, change shifts, or change your vacation plans. *You'll be hearing from us soon!*

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Consumerism and You

Using Your Resources Wisely To Escape From The System

Each of us has a variety of desires: some powerful and long-lasting, others short-lived and weak. In general, if you satisfy your immediate desires at the cost of your more permanent ones, you will be unhappy and may not even know why. For this reason, it is crucial that each of us as individuals identify and prioritize our own desires, and then use our resources accordingly to achieve our principal goals.

In our culture, the most fundamental resources we have are time, in which to accomplish things, and money, with which to acquire or produce things. And as we struggle to use our time and money to our greatest benefit, the society we live in endeavors to take them from us so as to preserve the status quo. Everywhere you go, you see and hear constant advertisements, using every psychological trick in the book to convince you to buy this or that. These companies do not care whether or not it is in your best interest to buy their products; their fundamental goal, as corporations, is to sell you their wares at a profit so that they can maintain and expand their power and control. In competition with companies of this kind, very few more concerned businesses have managed to survive into our age of enormous corporations and chain-store monopolies. So, almost by definition, an individual cannot trust any of the corporations in today's marketplace to tell him the truth about whether or not he will benefit from purchasing their products. They want his or her money in their pockets, and that is the bottom line; and because we live in such an apathetic and materialistic society, which is so heavily dominated by the mass media and thus by advertising, their objective is easy to accomplish.

It may not seem at first that we lose much by complying with the mass-consumer mentality of our era, but in terms of resources squandered, it really adds up. Cigarette smoking is an easy target, but a good example: a typical smoker spends at least two or three dollars a day on cigarettes, which adds up to more than eight hundred dollars a year. The real shame is that smoking cigarettes really does nothing for you; at least LSD or alcohol have an effect on the brain that some may find interesting, but a smoker is really purchasing nothing more than the image that he or she has seen

advertised in magazines and movies since birth. The issue of priorities comes up again here: if an individual's greatest desire in all the world was to smoke cigarettes, then he or she would make a good decision by doing so. But most smokers, if they considered it, would conclude that a more ultimately rewarding use of that \$800 a year would be to release a record by their friend's band, or to attend college courses, or to take a vacation in Alaska, or—to after a few years—to purchase a decent automobile. But because of the constant barrage of propaganda, these individuals often don't stop

to consider what a better use of their resources might be.

Now, smoking is an obvious example of this, but the exact same scenario takes place in the lives of millions of people who do not smoke. Every day people spend money on junk food, stylish and overpriced clothing, and other status symbols that really do nothing to make their lives fulfilling. Once again, between the influences of advertising and habit, we never stop to consider whether our purchases make sense in the long run. These companies take our money and, in many cases, use it to carry out environmentally or socially damaging

projects that most of us, if better educated, would oppose... and in the meantime, we have less money with which to pursue the goals that are really important to us. It breaks my heart to see so many intelligent men and women wasting money that they need for their bands, medical expenses, debts, education, etc. just so they can eat in a fancy restaurant like their favorite movie stars or buy clothes like the kids they will never meet on the television. Especially those of us in hardcore, in the so-called "counterculture," who claim to have so many important issues we want to actively address, should be saving our money for this purpose and not spending it in frivolous ways.

That is the problem with countercultures: generally, they are not really "counter" to culture at all; rather, they are merely different versions of the mainstream culture. And "culture" is the ultimate catalyst of consumerism: as a member of a culture, the individual feels that he or she must have all the necessary equipment to partake in the culture. Thus, most households in Western civilization have television sets, because that is something that sub-

Are you a radical by night



and a wage-slave by day?

scribers to Western culture must have to "stay in the loop" and share common ground with their contemporaries. Little thought is given by anyone to the positive or negative effects of television; the important thing is to have a television, so that you will not be "backwards" by the cultural standards of your community. Thus, culture sells commodities more effectively than any advertising campaign ever could, and with an equal disregard for the true needs of the consumers.

And here, in hardcore, we have let our "counterculture" become, in many ways, a *culture* where certain consumption is almost necessary for individuals to play a part. Far too many hardcore kids dress the same way, wearing clothes that are often actually expensive, overpriced, and unnecessary—that goes especially for band t-shirts. Far too many kids feel like they need to own certain records or other products to feel a part of hardcore, and far too many others encourage this kind of thinking. Hardcore, as a phenomenon that should be truly *countercultural*, should if anything encourage individuals to dress and act according to their own personal needs alone, and not to follow trends or waste their money on any products that are not necessary for their long-term happiness. One step that I think could be made in the proper direction, away from fashion and towards individuality and real substance, would for record labels and magazines to print fewer photos of hardcore bands dressed in some cutting edge style or another. These photos encourage younger kids who are just getting involved in hardcore to believe that hardcore has more to do with style of dress than with issues and ideals. Dress and live in a way that is right for you, and fight against the advertisers and trend-mongers who would lead you astray.

Money is not the only resource that we will waste if we become too caught up in mainstream or "underground" culture, however. Time, our other crucial resource, is also at stake. The time you spend watching that television that most Western households have, so that you can get your mind off how bored you are in our incredibly alienating civilization or so that you can talk with your friends about which girl you think is cute on some inane show, is time that in all likelihood could be better spent. Just as the cigarette smoker often does not stop to consider how much happier he or she might be with a new car or college degree rather than an addiction, the television watcher generally does not consider how he or she might ultimately benefit more from reading intelligent books or periodicals, or from exercising, or from volunteering in some socially conscious organization. This is especially true because televisions do not come with warnings from the Surgeon General. Similarly, and to an even worse degree, many of us—over 90% of U.S. citizens, according to some polls—must waste our lives away working at some job that we despise and find absolutely meaningless.

You can see how system perpetuates itself: from birth, we are brainwashed to consume as great a volume as we can of products that we do not really need or desire. In order to pay for this consumption, we must begin working at an early age for the same

corporations that create these products. Indeed many of these corporations have stake in so many different products that they can keep us running in circles forever once we enter the circuit: from junk food to diet food, from movies to the fancy clothes the characters wear, from sports equipment to medical treatment, from alcohol to alcoholism treatment... and back again. The whole system is further complicated by credit card companies, loan companies, and of course the legal system, which defends the interests and schemes of these corporations. The work these companies give us so that we can pay for their products is, of course, not very fulfilling, for the ultimate purpose of these companies as entities has nothing to do with giving meaning to human life. So, bored and

exhausted from our full time jobs at the local law firm, real estate agency, or fast food restaurant, we know of no other way to try to relax than to buy more products: bigger televisions, higher-status automobiles and clothes, more Snapcase shirts or records that say "XXXStraight EdgeXXX" three times on the cover—just so you're sure that you're buying the right commodity for your own specialized consumer subculture!

The problem with this state of affairs is clear: it not only discourages individuals from identifying and pursuing their own true desires, it even prevents them from doing so. Our materialistic society teaches us that having money is important so that we will possess the *freedom to have things*.

But freedom is not *having* things, freedom

is being able to *do* the things you desire to do. Having material possessions around you cannot make your life meaningful if you must sell your freedom to experience the life you would truly enjoy in return for these amenities and status symbols... and that is exactly what we do when we waste our precious time working for bloated, cancerous corporations in order to obtain the money we need to waste for their useless products.

I see two possible solutions to this problem. First, if you can stop wasting your money on unnecessary products, and can afford to live cheaply, you can stop working for these corporations. With the enormous resources of time that this action frees up for you, you can involve yourself in projects that you care about, and can figure out how to earn enough money honestly on your own to survive. Second—and this is a common predicament in today's world, as large companies have a pretty firm monopoly on all the necessities of survival and do not sell them cheap—if you cannot afford to live without working at a dehumanizing job, by all means at least do not let them waste your money as well as your time. You may have to give up forty or more hours a week to them, but at least use the money you earn in ways that will still make your life more meaningful. You could save it up and eventually try to open your own business (as Chris Malinowski, owner of California's On The Edge record store, did while he worked at Zed Records), or at least use it to contribute to something in which you really believe. The choice is yours what to do with your money and time... just don't let any advertising campaign make it for you, before you even realize you have it.



AT INSIDE FRONT, WE NEED FROM YOU..

Besides the obvious scene reports and news, we also need artwork and photography here to make Inside Front more visually entertaining. If you have any exceptional photos or your hand or another, please submit them, if we use them, we'll give photo credit, and if not we'll either pass them on to other needy and well circulated 'zines, or return them at your request. Much more than the traditional generic band photos, however, we want original photos or artwork depicting other things our readers might find interesting: documentation of police brutality in your neighborhood, unusual 'day in the life' photos from an existence against the grain, satiric collages, anything—you make the call!

Submissions are always welcome for review. At this point the only circumstances under which we will not review a magazine or recording we receive are if it appears that the party who sent it did not realize that Inside Front is a hardcore magazine, not a garage rock magazine or whatever. We will certainly review racist, sexist, or homophobic material if we receive it, to identify it as such and talk shit about it. If the volume of material we receive for review increases significantly we may change the review policy. In the interest of making Inside Front as useful a hardcore periodical as possible, we strongly encourage both big labels and small to provide us with their releases so we can continue to provide our readers with information about them.

We're also always ready for letters, but please try to make them readable and at least semi-intelligent/coherent so that we will not make too much fun of you. If you think you have a good idea for a column, great, we need more of those... but please contact us first so we can discuss it a bit. We hope we'll be hearing from a lot of you soon.

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Give us a minute to introduce you to Very. We are, in the words of others, "the nation's very best mallorder" (Inside Front fanzine #5). We been filling your mailboxes with all your favorite hardcore & punk rock records since 1992. We carry over 100 different labels from all over the world, & our catalog is over 80 pages long. No shit! We carry everything from labels like New Age & Victory to Bern Blandstein, Jade Tree, Ebullition, Art Monk Construction & nearly everything in between. We give full reviews on everything we sell, so you don't end up buying stuff that ain't your style. We carry all formats: compact disc, vinyl, & cassette, & we also stock clothing, posters, stickers, & lots of different fanzines. You name it, we got it. We're not one of those rip-off mallorders; we've been doing this for over 3 years now & have filled over 10,000 orders. No joke. We are honest, reliable, cheap, convenient, & friendly, not to mention FAST... So get off yer lazy ass & write to us!

Brian, of course we fuckin trust you. Enjoy the 60 bucks. kiss kiss kiss.

Diet-Tribe

Diet-Tribe by Loara Cadavona

In the 5th grade my mother took me in for my annual physical. I stepped off the scale and weighed shy of 100 pounds at 5 feet. The doctor took my pulse. Checked my breathing. Examined my throat. She scrawled a few things on her chart and said, "Done." My mother looked at the doctor and said, "My daughter needs to go on a diet."

"Your daughter's fine," the doctor said.

"No, she needs to go on a diet. She weighs too much."

"Your daughter's perfectly healthy. She just has big bones."

At dinner that night, and every night thereafter, my mother said, "Maybe you should chew your food slowly so you won't gain so much weight."

In junior high I decided that my mom would like me better (and therefore, I'd like myself better) if I threw up my food. After a little over six months of being a closet bulimic I passed out in front of my house, woke up a few minutes later terrified, and decided that I should stop throwing up. I managed to cut down throwing up to twice a week unless I ate something that I thought would make me gain weight overnight.

In high school I read an article about the physical damages throwing up could do to my stomach, throat, and mouth so I stopped. I replaced bulimia with an everyday exercise program and diet. I ate a little over 1,000 calories per day and measured and calculated everything I ate. Breakfast: two slices of whole wheat bread (55 cal./slice) with 1/2 a tablespoon of strawberry jam on each slice (54 cal./tbsp.). Lunch: chicken (155 cal./medium size), peas (69 cal./1/2 cu.), no rice. Dinner: slice of pizza (150 cal.). Dessert (if I felt I had lost weight): 12 potato chips (95 cal./12 chips).

During ninth through tenth grade, I was pale and my hair was thin, but I weighed 105 pounds at 5'2". My mom thought I was beautiful and was really proud. I was too.

At some point in every woman's life, generally during childhood, they are taught that in order to have some feeling of self-worth they must be "thin," because "thin" means beautiful and beautiful, for women, often means love, success, and acceptance. Society—beginning in the home and the mass media—encourages and nurtures this type of thinking, causing many women, both young and old, to think that they must go to any length to be "thin."

I believe that women first begin to develop the notion that "to be beautiful one must be thin" in the home. Looking at the scenario above one has to wonder why the mother is encouraging her daughter to lose weight if her daughter's health is not at risk. Having lived out the above scenario, I wasn't exactly sure myself. All I knew was that my mother, who is thin herself, preferred that I be thinner. It wasn't until I was older that I realized why me being thin was so important to her. Wherever she took me her friends and my family always said, "Your daughter's beautiful and so thin." For some reason this praise my mother received made her proud and happy. She liked being able to point out to her friends that she could buy me anything to wear and it would always fit as well as look good on me. Of course being young I wanted to please my mom and instinctively I learned that in order to receive love from her I should do what she wanted, and that was lose weight and remain thin. Also, all the praise my mother received because of me made me happy and only encouraged me to continue what I was doing.

I have spoken to several women who've had similar experiences to mine, to either a lesser or more extreme degree, while growing up. And though all of them have moved away from home and have been living on their own for quite some time their concept of themselves remains practically the same as when they lived at home. Even though they may seem comfortable with themselves and the way that they look now (none are overweight by medical standards) they still find themselves every once in a while instinctively obsessing about their bodies and their weight. One woman, Stacy, who is about 5'4" and no more than 115 pounds, works out four to five times a week for an hour and fifteen minutes. I would not discourage Stacy from exercising, rather I am concerned about her motivation for exercising. It's one thing to work out to stay fit and it's another to work out because you fear gaining weight. Stacy cannot eat a piece of chocolate or a scoop of ice cream or a piece of cake without feeling like she has to go to the gym to shed the pounds she put on after eating a particular dessert. Though Stacy is considered on the thin side and wears petite sizes, she subconsciously fears

putting on any weight. Weight determines how she feels from one day to the next; the thinner she is and feels the happier she is with herself. Stacy seems to equate being unhappy and unsuccessful with weight gain. Stacy grew up with a domineering mother who was obsessed with weight herself and was in fact anorexic for a short period while Stacy was growing up. What she taught Stacy, unconsciously, was that no one will like or accept you if you are heavy; you cannot achieve anything being heavy. Unfortunately though Stacy recognizes that what her mother taught her was wrong, instinctively she has adopted her mother's obsessive nature regarding weight. And, though Stacy is not physically anorexic or bulimic her mentality is no different than the anorexic or bulimic. Just recently she excitedly told me how she lost three pounds after getting off the pill. I wonder what's more important, preventing an unwanted pregnancy or keeping off three pounds?

Though growing up in my case and Stacy's case is probably not the norm; it does not always take something extreme to teach a girl growing up that she must strive to be thin and beautiful. How often have women heard from either an aunt or other relative or family friend, "You have such a pretty face, you could be so much prettier if you lost a little weight." or "Have you put on some weight since the last time I saw you, your hips seem to be filling out?" These remarks can only make a young girl feel inadequate and insecure about herself. She begins to equate the normal changes in her body while growing up with gaining weight. Rather than understanding that her hips will naturally fill out as she gets older the girl will to do anything to prevent them from filling out.

In a recent essay entitled "Ruminations of a Feminist Aerobics Instructor" by Alisa L. Valdes, she states that "studies show that seventy-five percent of adult women in this country think we are too fat, though only twenty-five percent of us actually weigh more than the standards set forth by Metropolitan Life's weight tables." Also, "fifty percent of nine-year-olds had put themselves on a diet because they thought they were too fat." If by medical standards these women are not overweight who or what causes them to think that they are? Though, I believe, that a woman's attitudes and ideas about herself and her body may begin at home, often with the mother, the mother cannot be entirely to blame because her idea, as well as her mother's and her mother's mother and so forth, of the female body originated from somewhere outside the home.

All around us women are bombarded by images of what the media and advertisers dictate is beautiful. Just looking at history it has always been the media and the fashion industry that has decided what was in and what was out: in the 1920's the hipless thin flapper girl look was in, in the 1950's the glamorous hour-glass figure was in, in the 1960's and 1970's the gamine Twiggy look was in, etc. Nowadays, on the cover of magazines we see supermodels wearing today's latest fashions. Their skirts are short; their tops are tight and either low cut around the chest or high cut around the waist. They are airbrush beautiful. No blemishes. No cellulite. No stretch marks. No fat. Nothing but lots of skin, long legs, and cleavage. These images bombard women not only in magazines but on television and in the movies. Ironically, however, though these particular looking women dominate the covers of magazines their body type is not the norm. The average woman stands between 5'3" to 5'4" and weighs on the average between 100 to 145 pounds. However, the average model is above 5'10" and weighs around 110 pounds. Unfortunately, because of their high visibility, these women who gloss the covers of magazines falsely become the norm for women. And for girls growing up they become their role models for what and how they should look like.

Just recently I watched a television segment on fashion. One clothing manufacturer said that the average model length for a skirt is between 12 to 14 inches but the actual consumer is sold a skirt between the length of 16 to 20 inches. A friend of mine, just recently, ordered a skirt from a Victoria Secret catalog; this skirt had made a particular model's legs look extremely long, thin, and shapely. Thinking her legs would look great in that skirt, too, she ordered it. However when it arrived instead of making her legs look long and thin it made them look short and stocky, so she returned it.

In these advertisements I believe that the model is selling something other than the clothes... The look—the thin, long leg look. Advertisers are smart; they

know their consumer does not really want the skirt, they actually want to buy the illusion of long thin legs that they believe the skirt can create. However, what the female consumer does not choose to recognize is that the particular model in the advertisement naturally has long thin legs and that the skirt has nothing to do with it. What advertisers would like the female consumer to believe is that the model does not have naturally long thin legs and that she, too, has to invest in a skirt to make her look a particular way.

Advertisers have studied their female audience and know that appearance is important to women. Advertisers understand that from very early on in their lives, as Simone de Beauvoir points out in her book *Second Sex*, women are taught that presentation, like the idea of "having to be thin," is important. Take for instance, the "little girl and her doll" scenario:

the little girl cuddles her doll and dresses her up as she dreams of being cuddled and dressed up herself; inversely, she thinks of herself as a marvelous doll. By means of compliments and scoldings, through images and words, she learns the meaning of the terms *pretty* and *homely* she soon learns that in order to be pleasing she must be "pretty as a picture"; she tries to make herself look like a picture, she puts on fancy clothes; she studies herself in a mirror, she compares herself with princesses and fairies.

(Simone de Beauvoir, *Second Sex*, p. 279)

Thus, looking nice becomes a part of a woman's role. She begins to unconsciously think of herself as a show piece and resigns herself to constantly trying to keep up with society's idea of "picture perfect". Advertisers understand this and continue to foster the idea of "dress up" as women mature.

Advertisers know where women's particular insecurities lie, then offer their consumer a too-good-to-be-true solution to "overcome" their insecurities. By seeing how beautiful a particular woman looks in a particular piece of clothing women subconsciously think that perhaps they can look that way too if they wore that particular clothing.

The media further encourages women to strive for this look by encouraging what I like to call the diet mentality. On most magazines next to the cover girl you can read such article headlines as: "Lose weight in 10 quick and easy steps," "The surefire diet to shed those pounds for summer," "Learn the diet secrets of your favorite stars," and "Get the body you've always wanted." What these quick and easy diets and exercise programs fail to tell the women that read them is that depending on your own individual body type you won't be turned into a supermodel. But if you ask the majority of women who diet they say they want to look like the models on and in the magazines.

All around me I see women buying these magazines telling each other: Look how beautiful this particular model is. I wish I had a body like that. If only I could look like her. They want breast implants and tummy tucks and liposuction. They starve themselves in order to get into a dress that they've outgrown. Rather than finding clothes that fit them, they try to make their bodies fit the clothes. When I was in elementary school I knew a girl who dropped out of school in the fifth grade. When she came back she looked like a skeleton. She left again after only being back for a few months. When I asked about her the school said that the hospital was trying to get her above 70 pounds. I see her around every once in a while and she's a beautiful woman. Because she starved herself practically to death, however, she disrupted her growth hormones so now at 23 she still has the height and body of a 5th grader but the face and head of a 23 year old.

What drives girls and women to do this to themselves? Well, as Naomi Wolfe has said quite often, when girls are born they are born into a society that has already defined what is beautiful before they can construct their own ideas of beautiful. So rather than realizing and accepting the fact that every person is made differently and is beautiful in their own own right they choose to strive to look like the established ideal. Women are not taught to love themselves for who they are. They instead fall in love with an imaginary potential they have to achieve society's ideal look. And many women believe that if they obtain this look and they become thin and "beautiful", perhaps miraculously their lives will change and they'll have the world at their feet.

I'm 22 now and still find myself every once in a long while looking in the mirror wishing I wore a little taller, or a little thinner, or had a bigger chest, or a flatter stomach. But then I think, What will that get me? Success? Happiness? Respect? I look around me at women whose happiness seems dependent upon their bodies: Will so-and-so think I'm fat and not like me? I have to lose weight before I start going into job interviews? I can't possibly go to the beach till I can put on a bathing suit and look good? I can't eat that, it'll make me gain weight. I think about how this type of thinking only makes one weak and dependent on a society with petty and superficial principles. And then I ask myself the question again, What will being thinner get me?... Nothing but, perhaps, a smaller

size in jeans? And, I think, so what... that's fucking pathetic!

So I offer a solution:

I think women should not allow themselves to be victimized by society and the mass media. A new dialogue needs to be created concerning their bodies. Rather than talking about being thin and being beautiful the dialogue should be about being healthy and fit and accepting yourself for who you are rather than what you look like. Women need to come to an understanding that all women are different, all women have something beautiful about them that mainstream society may not choose to recognize. Women need to deconstruct society's image of the tall, thin, perfect body, perfect hair and skin woman in their minds and recognize that she is only one type of beautiful and not the *only* type of beautiful.

This new dialogue needs to eliminate the word "diet" from its vocabulary because in our society the word "diet" implies a temporary change in one's eating habits; a change that will allow a woman to lose the weight, but does not teach her how to maintain her new weight and be healthy. "Diet" emphasizes weight loss but not body maintenance. Women need to educate themselves and teach themselves that "the diet" is temporary; it's a false fantasy promise from advertisers to make you beautiful in six weeks... or a week... or overnight. The emphasis should be about being healthy and fit and staying healthy and fit. Women need to recognize that women come in all shapes and sizes and that there is no right way to look. This new dialog needs to be brought into the home as well as into the rest of society so that perhaps we can cut down on cases of anorexia and bulimia.

I think the most important thing is to destroy the stigma that has been placed on the female body in society. This is relevant to both men and women. We need to get rid of the idea in women's heads that having "the perfect body" will bring success, love, respect, and happiness, and that being heavy means failure and unhappiness. We need to teach women to stop viewing themselves as life size dolls and start taking themselves, who they are, and what they think more seriously. Women need to be told more often that self-worth is not achieved by what they look like or what they wear, that it is obtained by doing and achieving the things that are most important to them and not what society says should be important to them. That is success — staying true to who you are, and not what society says you should be.

WHAT YOU CAN DO

Editor's postscript

If you agree with Loara that the war the media and the fashion industry are waging on women must be stopped, there are a few easy things that you as an Inside Front reader can do:

-For obvious reasons, don't support such magazines as *Cosmopolitan*, and explain to your friends why they may not want to either. What the fuck would you want to read in that magazine anyway?

-Don't let your coworkers, friends, or lovers worry or even joke about their weight to you (as jokes often hide something greater) without making sure they know that you think they are doing just fine and should not trouble themselves foolishly. Suggest that it is ridiculous that people measure their bodies according to unusual social norms rather than by their health.

-When you hear someone saying something moronic like "she's so fat" or "I think Tina gained weight" or "she should not be wearing that outfit!" tell them politely but firmly how childish it is for them to buy into the values of superficial pop culture. It is in everyone's best interest that we all feel good about ourselves and strive to be healthy rather than malnourished.

-Finally, keep an eye on your own tastes and instincts; perhaps you have subconsciously been influenced by the constant bombardment of images of unusually thin women to believe that your want, in yourself or in others, something other than what your actual desires demand. If you spend your whole life chasing after someone else's ideal, you may never realize why you are never satisfied; but in the meantime the fashion/diet/media industries will have lined their pockets off of the magazines, uncomfortable clothes, gimmick videos, calendars, and other trash they have unloaded on you. Remember, they don't give a fuck about you... that doesn't "put food on the table."

Letters

Inside Front:

Lately it seems that a new trend in hardcore has arisen. Those, like you, that subscribe to this trend are under the impression that no militant vegan band (and, of course, everyone targets Earth Crisis) should be taken seriously, or even listened to at all. Well, as most people know but seem to neglect, Earth Crisis is not the only vegan band out there. There is Abnegation, SEVIN, Birthright, Green Rage, Gatekeeper, Canon, and bunches of others who support the same things Earth Crisis does, but never get the same amount of criticism. In their new album, "Call on my brothers," Ignite, in regard to whaling ships, say "we'll sink your ships," and in regard to defending wolves, say "I'm justified in fighting to defend them all." But you never hear anyone bitching about how Ignite is a bunch of liars. Why does everyone hate Earth Crisis so much? My guess is because they're the biggest band out there who have enough balls to say what they think. But, for the sake of argument I'll continue to use Earth Crisis as an example.

You seem to be under the impression that just because a band supports, promotes, or condones a cause or action, that means they must actually be involved in these actions to be sincere. What kind of rationale is that? I suppose in your world everyone who wanted to end apartheid should have flown to South Africa to overthrow the government, or else they would have been hypocrites because they didn't take a violent part in a cause they endorsed, talked about, and were involved in. Should those who opposed communism back in the 80's have bombed Russia to show their commitment? No, of course not. But if they talked about it and supported it they would have been doing nothing wrong, nothing contradictory. Yeah, so maybe Earth Crisis hasn't killed anyone, raided any labs or done anything else they condone and justify in their lyrics. But that's all their doing, condoning and justifying. I don't ever remember Karl saying "this song is about a raid I did on an animal experimentation lab in June of last year." He is merely giving a scenario, and saying he supports that scenario, and if he were ever in that position he might do something drastic to save innocent life. They're not liars, a liar says he did something he didn't do. Karl has never to my knowledge denied or admitted to being involved in the actions he supports. Malcolm X supported and promoted violence but he never did anything physical, does that make him a hypocrite too? The way you talk, you would think that you lived up to every single word you've ever breathed, with no room for exaggeration and fantasy. Who are you to say that people can't think of things in their heads that they would see as a viable solution to a problem, even if they don't act it out?

Your most ridiculous argument arose when you attacked Karl because of his size, and because he didn't lift weights. You have no better criticism of Karl other than his muscularity? Give me a break. Just because someone can bench 200 lbs doesn't mean they can do direct action better than a "98 pound weakling." What, do you expect him to bring a Soloflex machine on tour with him so he can work out? And he's not in bad shape. Your idea of good shape is probably some buffed football player or track star, but if you're vegan you don't have that much mass. I weigh 125 lbs, yeah I'm skinny, but I'm not some terminally ill pile of bones that can't lift a pencil. Maybe Karl has a high metabolism, maybe he doesn't want to lift weights, who cares? Why base a mental argument on one's physical traits?

You also said Earth Crisis isn't getting anything done. Earth Crisis is, without question, getting a great deal done. Their lyrics are written very intelligently, Karl is smart, there's no denying that. They are motivating, and they are very informative about the cruelties and injustices that are committed against animals. I would probably not be vegan if it weren't for Earth Crisis. Living the vegan lifestyle is, in itself, a very active means of lobbying for animal rights. Are you vegan? If not, don't criticize Earth Crisis, because just by being vegan they're doing more than you ever could. Earth Crisis is speaking out against animal exploitation, and they are saying that violence is the only way they see to accomplish some of their goals. They also distribute literature at their shows, a very educational and worthwhile

cause. When I saw them on August 18th Karl was handing out "101 reasons to be vegetarian" pamphlets, and he was saying "if you don't want them take them home so your family can see them." I would definitely call this an act of substantial good. And besides, some people, like me, do find Karl's lyrics inspiring and motivating. Just because you don't doesn't mean that everyone else scoffs along with you. Like I said, Earth Crisis has changed a lot for me, and I know for a fact that they have gotten a lot of other people involved in animal rights. More people than any other band, I'm willing to bet. What are you doing for animal rights? Not as much as Earth Crisis I'm sure. They are all very dedicated people, give them a chance and a clean slate and I'm sure they would prove that to you. Sincerely, Mike Dyer/Expanse 'zine, 1500 Massachusetts Ave, N.W., Apt. 727, Washington, D.C. 20005

Thanks very much for your letter, it was thoughtful, intelligent, and mature. For many months I have solicited militant vegan after militant vegan, starting with Earth Crisis and proceeding from there, searching for someone who would argue the other side when I addressed the topic in Inside Front. Unfortunately, your letter is the only response I've received. I have received childish criticism from some, including a letter which I've included after this one for comic relief. Karl himself, when a friend of mine recently confronted him over his efforts to avoid me and his refusal to return my letters or phone calls, said "it doesn't matter what I say, the 'zine editor's always gonna have something to say about it anyway," which leads me to believe that he's not interested in a rational exchange of ideas and would rather preach only to the converted. This suspicion of mine was intensified when a friend of mine, whose band recently toured with Karl's band, said that in the course of the tour Karl only spoke to my friend's non-SXE/non-vegan bandmates once, while interacting frequently enough with my vegan, SXE friend.

As for the arguments you bring up against my article in issue #7, "Lies in Hardcore": First of all, I agree with you that it was overzealous of me to use the attack ad hominem against Karl, I regret that and feel that it only damaged my more important arguments. Second, my criticism of Earth Crisis as "liars" is that the lyrics of their songs do not say that they "condone" certain actions; these lyrics actually describe the band members performing these actions in the present tense, as if hardcore were some kind of role playing game. If they merely condone these actions, they should use the English language correctly and just express that. My point was that by singing as if they are actually doing these actions, it makes people feel like the actions have been accomplished when they have not... the "placebo" effect. This leads individuals further into apathy rather than out of it. The best case in point is the song "Firestorm": I don't believe ANY violent resistance to real drug dealers has EVER taken place as a result of this song, but kids who sing along about how they're "taking it all back" get to feel like they're part of some grand nonexistent violent youth movement to make the world a better place. That's why I'm concerned about this subject: we really DO have a serious drug problem and other problems in this nation, one that the youth must be motivated to fight, and Earth Crisis is not succeeding in doing that. You also suggest that merely by being vegan Earth Crisis is accomplishing a lot. It's true that they have introduced a number of individuals to veganism, I believe that is their only indisputable accomplishment. But veganism on the part of a few young people actually is not as effective as you think. In my experience, almost all vegans—especially young vegans—eat where their nonvegan peers eat: at corporations that use the money they make off these kids to carry out all kinds of violence on the environment. Kids give these corporations their money, for vegan food or whatever, and the corporations use

Letters

the money to slaughter and abuse more animals and further abuse the environment. The only difference being vegan could make in this case would be if enough people were vegan that corporations were forced to serve more vegan food and less nonvegan food.

But at present, there is no sign of this taking place in the future. Finally, Karl is not clearly intelligent. See the Back to Basics review for proof. And, anyone who is truly familiar with all the multisyllabic words he uses in his lyrics knows that he uses many of them incorrectly. All the same, although I believe that the points I made in the last issue still hold in the face of your criticism, it was great to receive a well-mannered and intelligent presentation of an opposing viewpoint. That's much better than I've received from anyone else, including this cordial and coherent young lady.

Dear Mr. Dinglestick:

I believe you wrote "Are Hardline and Emo Compatible with SXE?" in January 1995. Si o No?

Anyways, I don't know who made up the slogan "go veyan or go fuck yourself, U nor do I care. Cause if I did I would be fucking myself right now. What the fuck do you know. Probably just some shit head like yourself made up that slogan. Don't just assume that a hardline activist made it up. How the fuck do you know what Hardline is all about? Hardline records/Uprising Communications and all their "children" are about stuff that you will never understand. Because unlike yourself, Hardline IS about improving the world and oneself. If you knew anything you would know that.

Why do you assume that Hardline is about "giving insecure, immature rejects an excuse to feel superior to those not like themselves"? OH. I know why. You were just describing yourself. Okay.

Public relations like that DO win adherents to the cause, you on the other hand DO NOT. Never realized promises of firestorms against the unbelievers? Anyways, you are defiantly not vegan, nor are you an environmentalist nor are you SXE! YOU BETTER WATCH YOURSELF LITTLE BOY!

And all of the "helpless children" are in fact NOT helpless. You are the helpless one. Imaginary revenge? No Mr. Dinglestick, it is very much reality. They do not need to feel cooler than you because they already ARE. A few last comments. I am NOT SXE, vegan, nor am I a Hardline activist. I am very much a meat eater. The kind that Hardline activist will destroy. And.. YOU DON'T KNOW SHIT ABOUT STRAIGHT EDGE! Have a nice day, Mary Garzone, 18627 Brookhurst St. #168, Fountain Valley, CA 92708

Dearest Mary:

I'm rubber you're glue, whatever you say bounces off me and sticks to you! No, seriously, since you're a non-straightedge meat eater ("the kind that hardline activists will destroy") and I'm obviously in the doghouse with hardliners, maybe you and I had better get together since, as you say, their revenge is about to become "very much a reality"! We can hide out together when the "storm" that the now defunct Vegan Reich described hits. Only, I don't think we'll get along too well, because (contrary to your letter) almost everyone at Inside Front is environmentalist and straightedge, and most of us are vegan as well. And having been straight edge since 1989 I probably know a little about it. None of that would matter except that I think I'm just not of the necessary intellectual caliber to keep up with you! See you when the Vegan Nazi apocalypse hits.

Dear Inside Front:

You just don't know what you have. You take your scene, your music, your friends, your family, your entire lifestyle all for granted. "Awww damn, I ain't got enough money for this or that." Aww, poor you. Sometimes I think this world is so fucking shallow. So many people live in a glass house, blindfolded, holding sledgehammers. And you think your world won't crumble; well motherfucker, you're wrong. I no longer have my identity, let

alone my freedom. My name is now number 295-871, no longer do I have my spirit. I am now "property of the state of Ohio." I'm doing 3 to 15 years for selling a half a pound of pot to an undercover cop. I ain't trying to gain no motherfucking sympathy. I did my crime, I'll do my time. But now I'm thrown into a racist and completely fucked up system. I got here by my own actions, I know that. But maybe, just maybe someone out there will see that no matter what crime you do if you get caught you'll have to face the facts, not to mention seeing your parents eyes while the tears fall from their faces.

You will come to a society full of racist rednecks and a bunch of wanna-be gangsters. The people you will meet will have an open mind like a key-hole. Oh, and if you don't have a paid lawyer, they won't even buy you dinner before they fuck you. So if I can get through to some of you to appreciate the most "unimportant" things in your life, i.e. 7" records, shows, Taco Bell at 5 in the morning, your girl/boy-friend or just the company of friends, I will have succeeded...

I have lost all of this, but not forever. In closing, please think, use your fucking brain, it is worth your freedom! Hardcore and locked up, Martin/ 295-871, 4104 Germantown Pk., Dayton, OH, 45417

Editor's note:

Don't be fooled, just because the only two incarcerated individuals in this issue are both called Martin doesn't mean the rest of you are safe. Value and protect your freedom, and don't risk it unless you're willing to pay such a stiff price.

The article in question, "Are Hardline and Emo Compatible with SXE?", was printed in a number of small publications in January of 1995:

The person who made up the slogan "Go Vegan or Go Fuck Yourself" gave away the truth that the "hardline" philosophy and all of its illegitimate children are not really about improving the world or oneself, but about giving immature, insecure rejects and excuse to feel superior to those not like themselves. Public relations like that do not win any adherents to the cause, and neither do never-realized promises of firestorms against the unbelievers; instead, they give nervous, helpless children alone (or, worse, with each other) with a 'zine or CD the false feeling that one day they will have some kind of imaginary revenge on the people they so desperately need to feel cooler than.

"Emo" is the opposite reaction to adversity, on the part of the same kind of people. Beaten up by those tougher than them, they choose to disparage "toughness" rather than try to defend themselves; that way, although they continue to get beaten up and humiliated, they can at least tell themselves the lie that they are better than the ones victimizing them. Similarly, these children are the first ones to proclaim their weakness to the world, in hopes that someone will take pity on them, rather than try to correct their flaws and improve their lives. Writing songs about how men are evil because they are capable of rape looks like a hollow attempt to appease their own guilt, when you consider that these children don't seem to value or desire the physical fitness and strength it would take to stop a rape that was taking place in front of them.

It's a temptation to fall for lies about your superiority to others rather than put your energy into improving yourself. It's a temptation to listen to music about making a change or beating up the ones you hate, and think that this is somehow actually changing something or making you tougher. It's a temptation to wallow in your own misery, hoping that someone will come along who will love and value you more than you do yourself, rather than striving to solve your own problems and learning to respect and value yourself. It's a temptation to play sour grapes and dismiss as undesirable a quality such as strength or self control just because others have more of it than you do, rather than working to improve yourself so that you will be their equal. It's a temptation to subscribe to such philosophies as hardline or emo because those around you do. STRAIGHT EDGE IS ABOUT RESISTING TEMPTATION."

Letters

Inside Front:

I am straight edge because I made the personal choice to be so. It allows me to have control over my intellect and body in a corporate/media controlled society that is constantly trying to seize these things away from us. I am also middle class and it is this socially privileged position which allows me to maintain a straight edge lifestyle, and in this I recognize a problem with the "straight edge movement": Every day hundreds of millions of dollars worth of drugs are pumped into the American ghettos, with the full knowledge of the American government and police forces. The reason the people in these communities are addicted to these drugs is that their lives have been destroyed by a capitalist economic superstructure and these substances provide their only means of mental escape. Furthermore it is in the interest of the corporate class and government powers to allow these drugs to be supplied to America's poor, as it keeps them fighting each other in gang wars instead of targetting the real enemy—the government and the capitalist economy.

Now, when Earth Crisis and other straight edge bands put themselves on an ideological pedestal and look down on the drug users in America as a people who must either be eradicated or taught differently, they are making a major mistake: they are offering an ideological solution for an economic problem. The position of people in the ghettos will not be fundamentally improved by simply removing drugs from the picture, because they still won't be able to feed their children, go to the hospital or get a proper education. If drugs were removed, the people would, because of their position, still search for some kind of escape, whether it be Christianity, Islam, or any other religion, have control over their minds and bodies the poor and oppressed must seek an economic solution to the economic problem which is at the root of their drug problem. To attempt to better oneself spiritually, if one's life—which is economic in nature—is overwhelmed by poverty, is to simply avoid the root of the problem, which is the economic and social sys-

tem in which one lives. If individuals in the straight edge community find it personally fulfilling to be straight edge, that's fine, but we must realize that: first of all, this is by no means a solution in itself to the problems of America and the world, and second of all, we can't expect the people with the highest rate of drug abuse in the world—poor Americans—to conform to an ideological set of standards set by the primarily white middle class straight edge scene. Truthfully, Ezra Maidstone 138 Eberts St. ViatGria B . C . Canada V8S 3H7

Ezra- Thanks for your letter. I agree with you that it is foolish for anyone who finds a straight edge lifestyle fulfilling to expect everyone else to imitate them; however, there are still a few points in your letter upon which I would like to offer a different perspective.

First of all, I certainly don't want anyone to think that it is impossible to live a drug free lifestyle just because to come from an impoverished background; I actually know plenty of Inside Front readers who do choose that lifestyle despite their difficult lives. And while it is not a large scale solution, it certainly helps both in daily life (cigarette money adds up to a great deal of rent, food, education, or medical bill funds wasted for most smokers... not to mention the expenses of other drugs in terms of time, money, and energy) and in the political/economic struggle with which you are concerned. I also believe that individuals who are born into difficult environments should never let people who, like yourself, were not suggest that there is nothing they can do to improve themselves and their situation. Finally, I think the band you mention does not really represent the views of the majority of the straight edge community; I would like to believe that most of us see the world in a little more depth than they do.

Your letter does bring up important issues, and it should be interesting to hear the views of others on this topic, should anyone else care to write.



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NEWS

NEWS AND LISTINGS As usual, we try to keep you up to the minute with information about who is doing what and how to reach them. We've been so busy putting together the other parts of this issue that the news section has unfortunately suffered this time around. I can still tell you with certainty what a few of my friends are up to, however: —Groundbreaking, experimental band **Starkweather's** much-deserved European tour fell through, and they are presently writing new songs for a 1996 full length record which should be on the **Very** distribution "Edison" label again. I believe **Edison** is also trying to finagle the brutal and brilliant but lazy and disbanded **Acme** into recording a posthumous release. —In Cleveland, **Integrity** is recording for a 10"/CD release on **Victory** records; the pieces of it I've heard sound pretty fucking heavy metal, but definitely more solid than the "Systems" recording, and they still haven't lost the intensity they had in 1989. Dwid is planning to resume **Dark Empire** records under a different name, and release records by such holy terror bands as **Congress**, **Rancor**, and possibly **Gehenna**. The new issue of his magazine **Bloodbook** should also be out about when this issue of I.F. hits the news stands; it includes a remixed version of the **Ringworm** demo (clearer production, and lots of new effects on the vocals). Dwid always prints about half as many copies of each issue as people want, so hurry if it sounds interesting. Also in Cleveland, the singer for new hardcore band **State of Conviction** is releasing a compilation with songs by every Cleveland band save **O.L.C.** —Endless Fight records has been having some difficulties after bands **Jasta 14** and **Overcast** sold their songs to a corporate licensing company (kids: please don't try this at home!) which tried to collect \$14,000 from E.F. That's what comes of working with bands who have financial aspirations. The future of the Endless Fight **Catharsis 7"** release is still up in the fucking air, but new **Tension** and **Faultline** releases are still on the way. —In Orange County, California, hardcore stalwart **Chris Malinowski** (of **Point Blank/Bonesaw** fame) is "on the edge" of finally opening his long-awaited record store, "**On the Edge**." Contact him for distribution and further information at 5771 Ludlow Avenue, Garden Grove, CA 92645-2014.

Just write Inside Front for further information about the above. In the future I expect the news section will come to rely increasingly on submissions from the readers; so if you or someone you know is involved in something you think everyone should read about in this magazine, please take the time to send us whatever news and information you can. Scene reports are great, especially in that they help everyone who lives in the area represented; but if you do not have the time or knowledge to compile a full-scale scene report, chances are there's still something you can contribute.

On to listings: beyond the corrections listed here, to our knowledge the list of distributors we published last issue is still pretty accurate... although you should still probably contact the distributors themselves before making any assumptions. That list should be extremely useful for anyone trying to start out working through the "D.I.Y." underground network, so I hope people actually try to use it. Here are some corrections from that list, and some new listings of distributors/etc.:

NEW DISTRIBUTORS

Shoehorn Distribution: (P.O. Box 157, Sunbury, PA 17801-0157)—For a distribution that has apparently just begun, this catalogue of hardcore records, Lines, and shirts is pretty damn extensive.

Strict Records: (717 S. Mill Ave. #8, Tempe, AZ 85281, phone 602-423-9761)—This guy carries less hardcore, more independent labels like **Gravity** and **Gern Blandsten**. He hasn't ever gotten back to us, so I don't know what else to tell you, if anything...

Betty D: -1231-b East Lee, Tucson, AZ 85719)—Looks like a pretty small operation, concentrating on small-label hardcore bands. She apparently also sets up shows.

ESTABLISHED DISTRIBUTORS, NEWLY Listed HERE

Back to Basics: -86 3rd Avenue, Paterson, NJ 07514) In addition to everything else, Rick distributes a lot of demos by new NYC hardcore bands and some records by northern USA hardcore bands.

Conquer the World Records: (P.O. Box 402-2, Redford, Michigan, 48240, phone 313 3652897)—in addition the the record label, CTW distributes records and such.

Contrast Mailorder: (P.O. Box 1545, N. Kingstown, RI -2852, phone 401-295-2027)—It seems this ma-ja-ine/newsletter publisher also distributes a little northern USA hardcore.

Day After Records: (Horska 20, 352 01 As, Czech Republic)—This label carries quite a number of different punk and hardcore records.

Doormat Distribution: (Melissa Neufell, 65 Edwin Rd., Waltham, MA 02154)—After losing the dead wait, Melissa has taken this distribution entirely into her own hands and renamed it. I'd like to see this mailorder continue to grow to the great size and scope that it is headed for, because Melissa's approach to running a hardcore distribution exemplifies, in my opinion, exactly how it should be done. If anyone on this list warrants support, it is this distribution.

Hardside Records Distribution: (Olivier Ligot, Le Patis des Friches, 35310 Chavagne, i-rance)—A small scale French hardcore distribution, with music ran-jes from NYC and Canadian hardcore to local French bands like **Stormcore**.

Passive Fist Distribution: (P.O. Box 9313, Savannah, GA 31412)—A solid punk rock distribution... don't tell me it's not punk when they sell patches with gas masks on them next to records by bands with names like "Destroy!", "Disprove," and "Vomit Punx!"

Refusal Publications: -P.O. Box 2596, Durham, NC -7715)—This is a real find for anyone interested in "radical" politics who has had a hard time comin~ upon intelligent and useful reading: it's all here, books and magazines ranging from a book about the Hungarian i-ievolution of '56 to a pamphlet discussing "the importance of absenteeism and sabotage in the class struggle" to the "anti-authoritarian, neo-primitivist tabloid" **Fifth state**. Consider educating yourself about viewpoints and philosophies from which you have been hitherto sheltered.

Spiral Objective: (P.O. i30 126, Oaklands Park, South Australia 5046)—This is, to our knowledge, the foremost hardcore and underground music distributor in Australia. They carry many scores of records from all over the globe, from **25 ta Life** to **Breach** to **Antioch Arrow** to the **Amebix** to **Systral**.

Temperance Records: (900 Tilton Road, Suite 3, Northfield, NJ 08225, phone 6-9-3838359)—This distribution carries records by most of the big name US hardcore bands.

Uprising Tapes and Distribution: (Henrik Lindqvist, Rattaregatan 112, 583 30 Linkoping, Sweden)—This mailorder concentrate6 mostly on distributing demos by local hardcore bands, but they could possibly be convinced to take on more material.

WTN Mailorder: (Av. V. Olivier 10A/67, 1070 Brussels, Belgium)—A good European mailorder with a wide variety of hardcore releases... be warned they bill themselves as "the only Belgian distribution specializing in NYHC!"

HARDCORE/PUNK RECORD STORES

Riot 101: (phone 216-631-633-1, ask for John if you can)—This store just opened in Cleveland over the summer. They seemed like a decent punk rock place when I was there.

VIDEO DISTRIBUTORS Kevin Videos: (2-106 W. 120th St., Leawood, KS 66209)—This kid has videos of a number of shows by bands such as **Inside Out**, **Burn**, and **Bloodlet**, peppered through with other names such as **Black Flag**, **Noam Chomsky**, **All**, and the **Offspring**.

OTHER USEFUL CONTACTS

Fast and Loud: (Apart. 13037-1019, Liboa Codex, Portugal)—Record label carrying punk from Portugal and Brazil.

HOW We Rock: (P.O. Box 476, Bradford, BD1 1AA, UK, telephone 01274 392518)—A useful magazine and source of information on European hardcore.

Scene Reports

Belgium

by Hans sobermindrecords

A number of old and new bands are planning on releasing stuff in the near future, this means 1995 of course... **SHORTSIGHT** isn't any longer around, most members are non-active at the moment, except for the drummer, who is active in the brand new **REGRESSION**... **SHORTSIGHT** had already recorded a full length release, which was supposed to come out on **SOBERMIND**, but because of some personal problems with certain band members, the planned cd/lp is coming out on **GOODLIFE RECORDINGS** (pobox 114.8500 Kortrijk, Belgium), there might be some shirts too, for the desperate fans! Talking about **REGRESSION**, they are playing a bunch of shows in the direct future, and will maybe record a demo, they have shirts available (Bjorn, Bellehnm 58. 8930 Molen, Belgium) **CONGRESS**, the hot item over here is playing out alot lately, they finished their recordings for a full-length cd/lp on the German **STORMSTRIKE REC'S**, and they also released awhile after their 7" on **GOODLIFE**, a re-mixed version on cd of the 7", it has 2 extra songs, and you really should check it out, the band has tons of merchandise available, shirts, long sleeves and boxershorts (yes) check the **GOOD LIFE** adress for band info, merchandise info, etc... **BLINDFOLD** toured just as **CONGRESS** across Scandinavia and Germany with success... They are in the recording process for a new lp/cd, which will be out before they go for a winter tour at the end of the year, the cd version will be on **SOBERMIND**, the vinyl version will maybe on **MACHINATION REC'S**, it will be entitled 'asteroid 164'... So, check it out soon, the band has brandnew full-color design shirts and long sleeves available, write (SMR c/o Hans POBOX 206, 8500 KORTRIJK, BELGIUM) **SOBERMIND** has also some other not belgian bands on the label, so, be nice and send one buck for a list/catalog. **MACHINATION**, the label that has done the latest 7" by **Blindfold** has also tons of other stuff available (POBOX 90 8500 Kortrijk Belgium) Send \$! **LIAR**, sort of project band, of **CONGRESS** and **BLIND FOLD**, and ex-**REGRESSION** member has grown out of more than just a project-thing, the band recorded for a mini CD/12" on **GOODLIFE**, and has tons of good offers to play gigs, there might be a split 7" with Holland's **RANCOR** on the new **R-TWOID-TWO REC'S**, no adress yet. **SOLID**, a band that is around for more than one year, but finally gets the attention now, the band exist out of ex-**SOY** members and it sounds pretty metal, but the spirit is definitely hc, there were rumours about a demotape, and even a 7", write to find out: Dompie Langemarkstraat 27 8800 Roeselare, Belgium) **NATIONS ON FIRE** is dead for awhile now, but there is a final release, called 'death of the pro-lifer' it's on **CTW REC'S** (adress everywhere) it's available on cd/lp format! The **JEDI**, raised out of the ashes of **NOF**, is dead after playing 4 shows, they will be remembered for sure... There aren't any zines at the moment, except the upcoming **8000 ZINE**, which will be more something to piss people off, ad's soon! Anyway, there's more i guess, and people will complain that i did forget to mention their thing... Sorry! I'm outta here, next time better.

Japan

We have a good hardcore scene here in Japan. At first my band **SWITCH STYLE** (YOUxSUCK 2-10-28 Kamagaya- City, Chiba 273-01 JAPAN) had a 4- song 1st 7" EP out in August. **BLIND JUSTICE** (Tetsuya Fukagawa 4-40-5 Higashiyamada, Tsuzuki- Ku, Yokohama- City, Kanagawa JAPAN) is an NYHC style band, kind of like a sick- of- it- all, they have a first 7" EP & a split 7" EP with Sweden's 59 Times The Pain. **HALF LIFE** (Inazuma 3-5-B-44 Sakuragi, Tagajyo- City, Miyagi JAPAN) is an old band that has Unbrokenish metallic guitars. They've just released two 7" EP's & Two Split 7" EP's. Another good band is **DIVIDED WE FALL** (Ohashi 3-12-20 Kamitakaido, Apt. 102, Suginami-Ku, Tokyo JAPAN). They have a first EP out.

They will also have a split 7" EP with 25 Ta Life. They also appear on the Endless Fight Recs comp. "Over The Edge 2". **T.J.MAXX** (Kohei Iwata 7-10-10 Habikigaoka, Habikino- City, Osaka JAPAN) is a new band, they have a really old NYHC style sound ala Breakdown. They have a first 7" EP out. Some other new bands are **BENCH WARMER** (Kazunori Hotta 2-1-12-201 Ochiai, Tama-City, Tokyo JAPAN) & **UP HOLD** (Masayuki Hirano 2528-30 Shimoshizushinden, Yotsukaido- City, Chiba 284 JAPAN). They have a demo out. Our **START TODAY RECORDS** is a new H.C. record label with its first release out soon. We also do **START TODAY FANZINE**, and this is the only SxE zine in Japan. And **START TODAY MAILORDER** distribute SxE & H.C. stuff.

Massachusetts

Central Western and some Eastern Massachusetts

by Pin Drop records

Opposition has been around for a few years. They play noisy fast screechy screamed vocal hardcore. They have a 7" out on **Figure Four Records**. (35 Eliab Latham Way E. Bridgewater MA (02333) They also have a split 7" with Ipecac and a split tape with Dive. Everyone I think knows about Dive by now. A lot of people were into them. They broke up but play the occasional reunion show now and then. They have two 7" out. One on Figure Four (see above address) and one on **Evolution** (368 Walnut St. Shrewsbury MA (01545). **Hatchet Face** sounds like old Napalm Death older style HC and punk all mixed up. They used to be called Bo und. I think they changed their name just 't' or the fun of it. They have a 7" out as Bound and a 12" as Hatchet Face. The 12" is on Figure Four (see above address). **Holdstrong** has a 7" out called Gaining Ground on **Pin Drop Records** (P.O. Box 238 Holden MA (01520). They also have a song on a Pin Drop comp. Together As One... That comp. has Brother's Keeper Crosscurrent and Hatebreed on it. **Endless Fight Records** (P.O. Box 1083 Old Saybrook CT (06475) CD comp. Over the Edge vol. 2 has a Holdstrong song on it. Finally they are putting out a full length CD that should be out near the end of winter. **Crosscurrent** comes from the Boston area. They sound like Sick of It All with a nasty tuned down guitar style. There on the Pin Drop comp, I spoke of earlier. They also have a 4 song 7" out called Life Dictates Pain on the same label. **Aftershock** I think is breaking up due to members going away to school. **666XXX records** (99 Reservoir Rd. Westhampton MA 01027) just put out there 2 song 7". Heavy metallic HC. A little Madballish sounding but not limited to that. **Overcast** has a full length CD out on Endless Flight Records (see above address) which is rad. They are very metal with some deathmetal and hardcore thrown in. Good musicians. They also have 2 7"s out and are on a bunch of comps. **Grimlock** has a 7" and a tape out on Pin Drop Records. They are the heaviest band I know and I don't mean weight wise. They are close to deathmetal with crazy hardcore vocals. A great live show. Check these guys out. Write 22 Autumn Dr. Northampton MA 01060. **Reim and Sub-Mission** are both really new bands from Worcester MA. Neither have anything out yet. Hopefully we'll hear more from them in the future. **Cast Iron Hike** is a post hardcore type band. They have that Quicksand sound but with thicker guitars. **Big Wheel Records** (2 Donald - St. Northboro MA 01532) just released there CD. They are also putting out a 7" soon. **Pushbutton Warfare** has a demo out. They sound like old style Agnostic Front with a big dose of metal. They have ex members of Bloodbath for all who remember. Write 31 Pilgrim Drive Westfield MA 01085. **Risegain** hail from the Cape Cod area. I don't know much about that scene or this band. I saw them live there and they put on a great show. **Converge** if you don't know about them you must be living under a rock. They have progressed into one of the better hardcore bands out today. There style isn't anything I can describe easily so I won't even try. They have 2 7"s out and a 12" out. I also heard that Lost and Found is putting out all there releases on one CD. Write 20 Gerald Rd. #2 Brighton MA (02135 to contact Converge. There are many more bands from MA but I don't know enough about them so I don't want to miss lead anyone. Here are some names of cool zines to check out. **Position Release** (94 Paradise St. Chicopee, MA 01020) **Retrogression** (104 Newport Ave. Attleboro, MA 02703) **Crestfallen** (65 Edwin Rd. Waltham, MA 02154) **Mudslinger** (P.O. Box 238 Holden, MA 01520)

Mike Cheese and Mike Rhodes both play in the heretofore-San Diego-based excellent holy terror band Gehenna. Neither of them really live anywhere, however; they just sort of wander around the western US as vagabonds. Mike R. has lived at about five different addresses in as many states in the course of the year that I've known him. He operates Area 51 records, a label he told me is named after an underground air force base in Nevada where government scientists work side by side with aliens. Area 51 has released a number of records, including the "We will fight in the streets" 7" compilation; however, in true punk rock fashion, all his releases but the Unconquered 7" are out of print.

Mike C.'s label Revolutionary Power Tools has also released a number of out of print

gehenna

records, but they still have available the Gehenna demo and the Enewetak 7". Due on that label soon are an Enewetak LP, a Fall Silent LP, and a Gehenna LP, which will probably be a combined effort with other similar labels. Gehenna has also released another demo and a split 7" with Apt. 213, which are, you guessed it, out of print.

I tried first to interview Mike R., but he was a really frustrating subject: at first he wanted the interview to be anonymous, so that a cult of personality would not form around the various members of Gehenna, and then he pretended amnesia regarding all the interesting stories he's been involved in—even the one involving Born Against and the stickup. Fortunately, I had more luck with Mike Cheese, whom I've known ever since my days as a punk rock kid in San Diego.

INSIDE FRONT: Explain the significance of the name of your label, "Revolutionary Power Tools."

MIKE C: The name represents the bands that are on the label as causing a sort of revolution in hardcore. They are like tools, like pieces in a chess game, so to speak, that work together. Every one of the bands that I'm putting out is a band that I totally feel is a revolutionary band for the fact that they are not going to wind up being on Victory, Excursion, Incision, or any Dutch East "indie" labels, any Sony-owned labels. They are bands that are definitely hardcore bands and will stay hardcore bands.

IF: What "revolution" is it that you're pushing for?

MC: Revolution in hardcore. Maybe to snap people out of their creeper-wearing, CIV-listening MTV hardcore and snap them back into the reality of the fact that hardcore is not a way to make a million dollars and ride around the country and fuck a lot of girls.

IF: Is that your goal with Gehenna as well?

MC: To ride around the country and fuck a lot of girls?

IF: Yes.

MC: No. It is to actually be revolutionary, and to maybe set an example of what we feel hardcore should be.

IF: And what do you think hardcore should be?

MC: I think hardcore should be a threat, a rebellion. It should be a chance to honestly smash down all the preconceived notions about different people, a chance to have honest communication rather than the horseshit that is considered communication between people these days. That includes the mass media as well.

IF: In your song "The Bottom Line," who is it in particular that you are referring to when you sing "revenge has made me lose control"?

MC: It's not really a song about "straight edge revenge" or "you let me down" or "me, you, youth crew" or any of that hokey bullshit. It's more of a song about self discipline. Not like the typical straight edge kid "this song is about self discipline, I'm potty-trained, and..." that's stu-

pid. The whole song comes down to this: I've always been considered an outsider and a loser for the fact that I didn't fit in all through high school and after, every one of my friends that I've hung out with has been the same way, because we weren't drug addicts, or partiers or whatnot. When I say "draw back the hammer to write your name in hell" in the lyrics, that's something that you can only do to yourself. All that stuff is just something that happens to people by their own hand...

IF: People who do this to themselves

b y
making the wrong
decisions in their lives.

MC: Right. And so "...the bottom line is blood."

IF: Regarding your song "83%"—do you want to explain why you chose the number 83? ("No I don't regret that 83% of this world is shit...")

MC: 83% is the amount of territory on the planet that has been conquered by mankind, the amount of area that has been crushed, destroyed, bulldozed over by humans. It's not really a proenvironment song or an anti-environment song, it's pretty much just a factual song...

IF: A song about reality...

MC: Right. I mean, right now I'm talking to you on the telephone, which is owned by a multinational corporation that has probably destroyed some foreign country so they could mine some resource to put the telephone together... so I could talk to you. And I don't really regret the fact, because somewhere in the country there's a guy who was like "Wow, I got paid 35 cents an hour to work for them, so I can feed my family..."

IF: But I guess you're ripping off the telephone company in return, right...

MC: Yeah, that's an upside to it. But the downside is, you just have to



deal with this situation... and that's basically what "83%" is about. Everywhere you go, you're going to run into it, because 83% of the world is already covered by it.

IF: You were speaking about straight edge, saying that your songs are not about "I've got the discipline, I'm potty-trained..."—do you want to tell me what straight edge does mean to you then, and why it's important to you to be drug free?

MC: I think straight edge means something different to each individual

"...they pose a threat to real hardcore in that they want to make hardcore an "alternative," a nice little novelty item that can show up in every household."

all photos by Brian Kellison

member of the band, but personally, as far as my experience goes, when I was about sixteen I decided that it was a much easier way to go about things rather than fucking myself up and ruining everything.

IF: A popular criticism of straight edge, that I think is often legitimate these days, is that it's a way for upper middle class kids to fit in and be part of a pseudo-rebellious subculture without actually going against anything their parents stand for.

MC: I totally agree with that, that's exactly what it has become, and that's why Gehenna and Revolutionary Flower Tools, Catharsis, Enewetak, all these bands are around—so that we can stop and point out that straight edge is something more important than just making sure you wear the right running shoes, and that the new --- record is great, and this and that. Straight edge is not just about following whatever comes out on Victory records, or whatever Ray Cappo says. Straight edge is, I think personally, something you do for yourself—it's not about going out, hammering kids on the head for doing drugs. Those people will just learn for themselves. It's not a "discipline"... you know, it's easy to be straight edge, it's not a big deal.

IF: You've mentioned repeatedly an opposition on your part to some of the larger bands and labels who are involved in the hardcore scene. Would you like to clarify that, specifically for instance why it is that you look down upon Victory records?

MC: Victory I can say that I'm opposed to because they pose a threat to real hardcore in that they want to make hardcore an "alternative," a nice little novelty item that can show up in every household. They want hardcore to be accessible on the television, and make it basically a big-business, government-directed thing. I'm completely against that. Honestly, I'm not going to lie and say that I don't own records by Victory bands or bands that are on major labels. As a matter of fact, there's been talk of Earache records and Gehenna, whatnot... and it's just talk, I know. But like Coalesce, they're a band that is an actual threat to "alternative" hardcore, they were signed to Earache, but I still feel that they are a band who is still really true to hardcore. They went on tour in a little van, had seven songs, and just went everywhere and played, didn't give a fuck if they got paid \$10, or nothing, or \$200. That shit didn't matter to them, they didn't have a big guarantee in their heads.

IF: Do you know what Earache records does with the money they make off the Coalesce

record?

MC: As a matter of fact, I believe they pay Sony to keep distributing their records. Earache, I'm pretty sure, is a little prostitute of Sony. So I believe they pay Sony to crush someone's skull into the dirt in some foreign country, something like that.

IF: But you don't think that compromises Coalesce?

MC: I definitely see what you're saying, that it might compromise some of their message, but none of their message is political. It's not a message of revolution, but they're still a revolutionary band in that they're not doing this to make millions of dollars. They're doing this to let millions of people hear their music.

IF: So you respect them because they're trying to express themselves at all costs...

MC: Right. No matter what. But they won't turn themselves into a product... it's true that they have a U.P.C. code on the CD, which is something I despise, but they aren't going to become a product of Victory or whatever horseshit kind of ideals... I don't know, I think I'm just totally biased against Victory because they put out some good records that I wish I put out.

IF: Can you tell me some bands you were in before Gehenna?

MC: Me and the guitarist were in this band called Leave it to Clevo...

IF: Didn't you guys open for Born Against?

MC: Yeah, we did.

IF: Did you see their geek singer try to put me in a headlock for dancing too hard.

MC: No, as a matter of fact I didn't! But that was the same night my friend Curtis paid \$5 for a record and was accused of stealing it. He

handed her five dollars, and she accused him of being a scam artist, and that's where another of our bands, Scam Artist, a Born Against cover band, came about.

IF: Yeah, Mike wouldn't tell the story about him and Born Against and the gun for the interview.

MC: That's too bad, it's a hilarious story.

IF: Of course, you wouldn't tell the story about Orange 9mm, or about your jaw getting broken...

If you can manage to reach Gehenna from any address, your best bet is:

P.O. Box 83694

San Diego, CA 92138-3694



Rick practically came out of nowhere a few years ago to sing for New York hardcore band 25 ta Life. Now, in addition to that, he also publishes the hardcore 'zine Back ta Basics, as well as running a large distribution. He has even started a record label on top of everything else: he has just released a 7" pressing of the original 25tL demo, and two split 7"s, one of Krutch and Surrounded, the other of Shutdown and Indecision. Soon he will follow these records with a Comin' Correct/Dirt Nap split and other records. This is what he has to say about his commitment to hardcore and his feelings about it today:

25 ta Life

Rick Healey of 25 ta Life and Back ta Basics

INSIDE FRONT: What's new with 25 ta Life?

RICK HEALEY: Originally the band was me on vocals, Fred on the rhythm guitar, Big Frank on the bass and Harry on the drums. We went through some minor changes. Steve, the second guitarist, left, and we got a new guitar player called Beto (he used to be in Dmize), and we got a new bass player from this band called Out of Line Queens. Big Frank's wife had a couple of kids, and he couldn't afford to give up his weekends any more...

IF: What are you going to release next?

RH: The "Keeping It Real" EP came out; the easiest way to get that is from Victory, or you can write to me at my address...it's going to be distributed all over -- I guess they're going to try to get it into the bigger stores. We leave for Europe January 17th, we'll be touring with Next Step Up and Hard Response. While we're on tour we'll be discussing doing a full length with We Bite records, basically just as a one-off deal again. We Bite was good to us so far, but there was a problem with getting the record, and we have different opinions on how to do hardcore. With them, they'd rather get these big distributors doing it. With me, I distribute records for hardcore bands the hardcore way -- going to shows, setting up tables. These guys want to get it through the bigger distributors. The whole thing is markup, I want to try to keep the prices as low as possible. I would want to get the records myself. These guys want to market hardcore, get it into the big stores, and get it accessible--that's all good, but if they would give the records to the band, so that we could get the money and keep it in the scene, for instance I've started a label, so that we can make our scene grow, so we can get our own music out, so we won't need these bigger labels. But as it stands right now they've got the better distribution. I'm starting to get my distribution up there, so maybe we'll do a record with We Bite but who knows. We're not really happy with what's going down so far. The kids here who have been supporting us since day one have been having problems getting copies. When we started we really didn't have the money. We had to do what we had to do. But now that we have a little bit more money, things are looking a little bit better. Maybe we'll just do something ourselves next.

IF: Do you want to explain the name 25 ta Life?

RH: To us it's not like a gangster thing. I'm sure there's tons of kids out there who think we're a gangster band. To us, we reversed it -- instead of being locked down, the name means a commitment to hardcore.

IF: Right, because I know you're 25 right now...

RH: And I'm saying I'm going to be committed to this 25 ta life. That's what the name means to us. And it was also a dedication to some of our friends, who over the years got involved with some stupid shit. Hardcore has gone through so many changes, so many people have grown up. Back then it was a lot rougher, people did shit I'm sure they regret now, because to hit somebody in the head with a pipe back then wasn't a big deal, but to be locked up for 25 years, it makes the whole thing different. So it's like a shout out to our friends who got fucked up.

IF: But your magazine is called Back ta Basics. Are you suggesting the hardcore has strayed from the basics?

RH: When I first started that, my plan was to go back to the roots. With all

these kids with their computers and everything trying to be so perfect, I wanted to go back and just work for it, rather than worrying about getting signed or getting big. I wanted to just do it for the music, for the scene, to keep the scene alive and be active, just like I help to put on shows and do a distribution. I wanted to do a magazine and not worry about the thing looking beautiful, or worry about spelling correctly. This is hardcore. Just get the information out there so that kids know that the scene is alive and that things are going on. That's the whole idea behind my label,

my distribution, is us helping each other out, and bringing back the spirit of unity.

IF: I noticed that a few years ago New York hardcore branched off and separated from hardcore across the rest of the country. Why do you think that was?

RH: Right now, hardcore is huge again in New York. At the end of the '80s and the early '90s with all the violence, the shows were only in bigger venues. Bigger venues are fine, but now there are shows every weekend, and it's all small bands again, and everything's coming back to the way it was. Hardcore became a trend, and all the bands sounded the same. People were trying to be like other people and there was no originality. Now there's a lot of bands just trying to do their own thing. You can go to a New York hardcore show today and see Crown of Thorns, who are very melodic, you can see 25 ta Life, you know us, we're way heavy. You can see Madball, again a heavy band, or you could see H2O, who are part of the New York hardcore family but sound more like poppy punk. Everybody's doing their own thing, but everyone's together. If this was two and a half years ago, there would be only fifty kids at each show, but each of the shows we've had in the last few weeks there have been six hundred kids. People are involved again, there's not as much violence. Before, people left it up to the bigger labels to get the records out, but with hardcore the only way it can survive is if the kids do it themselves. Once those kids aren't involved anymore there is no more scene, these big companies can't do anything for hardcore. Everything that they have we give them the power to do. We buy the records, we buy the shirts they make...

IF: So you would say to the people that think all New York hardcore sounds the same, that they haven't been paying attention recently.

RH: Yeah, they haven't. It's hardcore, it's all one music, but that's like saying all rap sounds the same. You've got to be into the music to see how everyone is different, how everyone is unique in some way. That's like saying all white people look the same. Everyone's different, everyone has something different about their band. Some bands encourage violence, some bands try to bring peace to the scene. You can tell who's doing what and who wants what... "New York hardcore" is not just "New York hardcore" anymore. "New York hardcore" is a style of music that is played all over the world, like in Europe they have bands like Stormcore. It's just a heavy, raw, aggressive music.

IF: I've talked to some kids in New York who whine to me that DMS will beat them up if they don't give Crown of Thorns a good review. What would you say to those kids?

RH: I would say that's bullshit. If I don't like a record, I would just give my honest opinion. If you do a magazine and you're intentionally going to dis somebody, you should just review it and respect it for the music that it is, and not for the person's past and what they did. That's fine, but if you're just right away going to say "this kid, he's hit me already," it's natural you're not going to like the person, but you should give it an honest review for the music. And as far as the whole DMS thing goes, there's always going to be fights at shows, but most of them are kids who aren't even down, who just use the name. That's been the whole DMS

ing. Some kid that's been around two weeks, who's trying to get his reputation up, will be like "Yeah, I'm down with DMS." But it's all hype, it's bullshit. Half the DMS kids don't even go to shows. Some of them just go to shows because of their friends from their neighbor hood. These kids aren't even into hardcore. They're just going to shows because they're in bands. So as far as people saying "I'm scared to go to shows because DMS will beat me up," that's bullshit. Of course if Izak sees you, and you dissed the kid, maybe he will have a word with you, whatever. But I think everyone's entitled to their opinion. If you don't like the band for whatever reason, that's your right.

F: So you think that a lot of the shit that's been attributed to DMS has been attributed wrongly?

RH: It's true a lot of kids did get hurt, whatever, but of course a lot of it is not true. What can I say?

F: So how would you describe DMS to some kid reading this in Florida?

RH: I would just say it's a bunch of friends, it's like Murphy's Law, Madball, Crown of Thornz, it's the New York hardcore scene. A lot of bands, a lot of kids who used to go to shows, like the old Dmize, a lot of kids who have been around that just hang out. So they all know each other from going to the shows through the years, and it's like a big family of friends who are going to take each other's backs. That's the way it is anywhere you go. If you go into a hip hop club and there're all these kids who've been down, and you try to step to one of those kids, of course all these kids are going to say, "That's not gonna happen, that's my boy." It's like a big family, the New York hardcore family.

F: You have always given all sorts of support to straight edge and straight edge bands in your 'zine, though I didn't think you were yourself. Do you want to speak any words on that?

RH: I'm 25 years old now, so when I was younger and I used to go see Celtic Frost, I was really big on the metal scene. I started going to CBGB's in '86. That's when Youth of Today and all those bands were getting really big. I've been locked up for drugs, over heroin and crack, I was on mad drugs when I was younger, I've had a lot of trouble. So with the straight edge thing for me, it's such a positive thing, that these kids all stick together and support each other in being straight at a time when drugs are so big in this country. I totally support that, I support all the bands and all those kids who are finding an alternative to drugs, who are coming to shows and being so into the music that they can stay away from the drugs. It still exists, but they know that they have more in life than just being bored out of their minds and going and doing drugs. When I had nothing more in life and I only listened to the music, I used to go do drugs and this or that, but now in the last five years since I've been so active in it, I've even stopped drinking. To me the whole straight edge thing helps me out. When I go to a show I won't just drink a beer, I'll go do something else, I'll set up a table to distribute, I'll try to get away from the stuff, I'll go have conversations, talk to people, and just get away from the shit. That's why I give respect to the straight edge kids.

F: You've been referred to as the "hardest working man in hardcore." Name some hardworking women in hardcore.

RH: There's Laura, she does Rebel Angel Fanzine in Pennsylvania. She's been around a long time, she does a magazine and sets up shows. She does her part for the Pennsylvania scene. Rory used to do all the bookings, I think now she manages Shift and that kind of stuff, and does the bookings for them. There's BJ Papas, who takes all the photos for all the bands and helps all of them out. I've met so many people, we have girls that come to every one of our shows and support us. There's a lot of people who come to shows. Without all the people, all the effort that I put into the scene, doing a fanzine and putting up fliers, doing a label, if there was no one who was interested in this, what good would it be? I just went and saw Baby Gopal, they have three girls in the band and they're doing their thing. It doesn't matter to me who's in a band as long as the music and the lyrics are good.

F: I've noticed there are two attitudes towards the idea of making a living off of hardcore. Old man Tim Yohannon, of Maximum Rock and Roll, says that if you try to live off of hardcore then you won't be able to be true to it and you'll be tempted by money to try to make it more accessible. My attitude is that I don't want to be putting my effort into somebody else's projects that have nothing to do with hardcore, working to support the mass media and support-

ing those people with my labor. I'd like to see us all be able to work for each other and nobody else. I know that you live off of hardcore. What is your stance on this issue?

RH: Look at someone like Tony Victory, regardless of what people say, that guy's making a living off of hardcore but he's doing it in a way that's like being in a hardcore band and not selling out. It all comes down to work. It's all work, but if you're doing something you love and you're making money, what more could you want out of life? A lot of bands say that you shouldn't make money off of it, but money makes the world go round. I'm part of the world, I've got to live. I love this music, but to get to a show it costs money, to rehearse it costs money, to put out a record it costs a lot of money. I can't just walk into a place and say "make me five hundred fliers," and they'll do it for free. Everything costs money. I've got to make money to make shirts to get to the kids, so that kids will know we even exist. It's a lot of work, but I do it for the love of the music. Of course if I didn't have money, if I didn't make money from playing the shows, I've got to eat, I've got to pay a phone bill, I've got to pay rent. It's not like I'm exploiting anything. I've got to live, that's all I can say.

IF: Not everyone can play in a band or do a label. What would you say to other people who also don't want to work for anyone outside of the hardcore community?

RH: You've got to find an alternative lifestyle. Some people are tattoo artists, some people do piercing, or do their own thing in life. You've got to find a way to do your own thing. I like to look the way I want to look... you know I look a little crazy, I've got tattoos all over. It's not going to be as easy for me to go into society and get a job looking the way I want to look, so I've found an alternative way to do what I want. I don't make a lot of money doing this, I make enough to survive, that's it. That's all I want out of life is to survive and do what I want to do. That's it. Listen to the music, have the friends I want to have no matter what they look like or what they're doing in life. Just have my people and do what I'm doing and that's it. I don't bother anyone and I don't want anyone bothering me or telling me what I can or can't do.

IF: I wanted to ask you about an interview I read in Open Season. Basically, it was just you talking about shooting people and smoking blunts. Do you think that interview misrepresented you?

RH: Yeah. Here's the deal with that. To me, that kid is not into hardcore for the same reason I am. He was asking me questions about running guns. To me, guns, that's not hardcore. I'm into this music to make a change, not to become like people I can't stand. The questions were all moronic, so what I gave him back was moronic answers. I'm not a gangster, I don't care about people who bring guns to shows, or about how people dance. Of course in New York it's a lot harder. But all my answers were stupid because he was asking me dumb questions about gangs. Obviously, that kid has a fantasy and he's not into hardcore for the same reasons I am.

IF: How did you end up going on tour with Agnostic Front?

RH: I knew Roger, the singer—what happened was, his house had burned down. At the time I was working construction, I did spackling and sheet rock, and I was helping Roger put his house back together, just helping him out as a friend. I was collecting unemployment back then, I'd been layed off, and he invited me to go on tour with him, so I went along to help them out. I took care of the merchandise. It was a good time—I did a lot, met a lot of good people. What that tour showed me was, because I had so much fun, that I had to get my shit together and do it myself. After the AF tour, I went out with Biohazard for a bit, and I knew so many people, that people would always come up to me and ask me what my band was. And I didn't have a band, so when I came back and AF was breaking up, I wanted to start a band in the tradition of AF. AF was always a band that would look out for all the other bands that nobody else knew about or cared about. When we started a band, that was what we did. Back then there were no big bands, now all the bands have gotten back together and hardcore is good, but back then there was no one to headline shows, so we would do it even if only fifty kids showed up. We would just play to have a good time, but now you go to a show, and there's a million kids there. One last thing I wanted to mention—Vinnie is leaving Madball, and so they're passing the old AF Iron Cross cover "Crucified" on to 25 la Life, so we'll be playing that from now on.

Contact Rick at 86 3rd Avenue, Paterson, NJ 07514 USA, phone 201-278-7376.

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Working in Collectives: Observations on an Anarchist Organization

by Mike the Mann

The purpose of this article is to relay my experiences working within an anarchist collective and to point out some of the pitfalls and difficulties associated with this type of organizing for fundamental social change. Though I am by no means an expert on this subject, I do have hands on experience and have learned real lessons from my time working with anarchist comrades and others.

I will begin with the background of my organizing experience. I was part of the Anarchist Agitation Coalition (AAC) collective for just over two years. We formed on the campus of Appalachian State University as a small group of anti-authoritarian students who wished to commit ourselves to radicalism and become active politically. Throughout its history the AAC mainly focused on propaganda and education. We issued several flyers regarding different aspects of daily life in capitalism, along with other activities. The collective was organized hurriedly the night before Earth Day 1993. I had just come in contact with similarly minded individuals and one of us proposed the publication of an anarchist critique of Earth Day and liberal environmentalism.

Soon after we put together a loose political statement. This, I have found, is one of the most difficult aspects of working as a collective. Though at the formation of the group the AAC consisted of only four members, with a few outside supporters, our politics were bound to vary widely, and they did. The key, I feel, to hammering out a political statement is not compromise of ideals, as some would maintain, but a definition of those points common to all members. In an anarchist sense, maintaining and emphasizing the revolutionary character of our critique of society and our planned work. Individual political questions must also be dealt with in a unifying way, though. Issues all involved can agree on are simple, but those which cause disagreement must be addressed in a manner which suits all in the collective. This aspect may entail compromise on select issues, but never so much that one's individual position is negated or defamed.

At the conclusion of the school year the group effectively disbanded as all the members returned to different areas of the state for the summer. When school began again in August, though, the AAC reformed and took up where it had left off. We set out to make ourselves known on campus. Amongst the trendy, liberal "environmentalists" crowd we had a bit of a reputation as trouble makers as we laughed at their Earth Day shenanigans. Now we aimed to introduce ourselves to the rest of the campus and perhaps pick up a few more members from the student body and the community at large. We immediately set up a banner on campus, next to the ones put up by fraternities, proclaiming our existence. Then we set about organizing ourselves better to finally get things accomplished. At this time we acquired a few new members which elevated our optimism as well as our numbers.

That September we learned of a march to be held in town which would commemorate the death of a female student who was abducted, raped and murdered by a local man. We again resorted to banners and marched as an anarchist contingent. We critiqued not only "violence", as did the other marchers, but the ritualized violence perpetrated against women daily in this society. Our next action consisted of antiColumbus Day flyers which we posted all over campus and which met both widespread approval and condemnation. This period was most likely the high point of the AAC's organizing efforts. It was at this time when we garnered our most support and attention on campus, and when we found out, through an inside contact, that the District Attorney had been given a copy of one of our flyers. Also, that spring we organized a speech by a radical professor on campus which attracted over 25 people to our meeting. Given the level of apathy at school, we seemed to be doing something right.

Beyond this period, though, our efforts began to wane. Long periods of inactivity due to a lack of dedication among many of the members were only broken by failed actions, the worst being a planned Mayday celebration at which

only three persons attended. Well into the next school year this trend continued as the serious membership dwindled down to two. The AAC's final major project was yet to come, though. In what proved to be our finest hour, the collective organized and sponsored a talk by Lorenzo Kom'boa Ervin, a prominent anarchist and former Black Panther. The speech went over as a huge success and attracted an audience of around a hundred. This was our greatest achievement. But even the resounding success that the speech was couldn't revive interest among the members long enough to sustain the collective. I quit school and left the collective after that year and have yet to hear of any more projects undertaken by the AAC. At present a planned school supported, unofficially anarchist organization at ASU has been scrapped. Presently only one original member of the collective attends Appalachian State.

Now I'd like to analyze why the AAC didn't achieve more and look at the weakness of our organization. Firstly, every time I seriously look at the AAC's many faults one glaring one fixes most prominently in my mind; dedication. Throughout our history, we had a problem with members and interested persons who failed to commit themselves fully to the group or its projects. In fact, only two individuals were consistent members throughout the collective's lifetime. This illustrates the severity of the problem. I know from experience that organizing this way is futile as those who are extremely dedicated to the group end up performing all tasks associated with maintaining the collective; the others are allowed to serve as numbers and bodies behind them.

This brings me to another observation. Those who did have a lack of commitment to the group tended not to partake in decision making; they almost always agreed with the one or two "permanent" members. While this does simplify the decision making process, it also creates artificial divisions between not only the dedicated members and those sitting idle, but also between a group of specialists and those not among their number - those who have a grasp of revolutionary theory and those new to the movement. These divisions ultimately lead to the loss of members whose interest in the collective was minimal or those who feel the impact of this division and feel alienated from the group. Thus, integrating new members into the collective becomes impossible and the group is doomed to failure.

These are what I perceive to be the major organizational flaws of the AAC. Unfortunately they are not easily overcome. In building a sense of commitment to the organization, I feel more discussion of revolutionary theory and its relationship to daily life is needed to aid in unifying those involved and clarifying the group's goals. Also, a financial as well as physical contribution to the group breeds a sense of commitment as those who join wish to see their money and effort spent in a productive manner. To accomplish anything money will be needed to finance projects. With the AAC, the two hard core members usually funded projects while others helped out at their leisure. This seemed to spread apathy amongst the other members as they did not directly help fund or participate in the collective effort. Ultimately, to create a dedicated group of individuals working towards a common, revolutionary goal, real objectives with real results should be present, along with well organized and well educated collective members.

The key to gaining educated, active members within the collective, I feel, is participation. While working with the AAC I was the primary facilitator of the group. I called meetings, phoned members concerning meet times, etc. and often set the agenda for each meeting. This is clearly not how we should have been organizing. This allowed most members to maintain a passive role in the collective decision making process, which affected their willingness to carry out planned actions or to even really dedicate themselves to the group. One possible remedy would have been the creation of a "facilitator" position which would have been rotated among the membership each week or meeting. This most definitely would have helped with participation among the group; either those not willing to seriously participate would have leave or, those not fully integrated within the collective would be forced to become so if they desired to stay active. Other methods of fostering participation within a collective may include other combinations of responsibility delegation as well.

The main focus of this article, beyond being a short history of the AAC collective, is to illuminate some of the difficulties associated with working col-

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actively towards a goal. All of these complications I have described within the context of the AAC occur in most group situations. Working in an anarchist framework, though, heightens the importance of even the smallest details as anarchists must pay special attention to the way they organize. We realize that oppression and domination of any kind is wrong and must be done away with, especially within our own autonomous social units, these collectives, which may one day become the backbone of a free society.

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Everything You Always Wanted To Know About Prison... But Were Afraid To Ask

Installment #2
by Martin Maassen

Hello again, this is Martin with my second installment of a look from the inside, at the front. Now, as I said in issue #7, this column will be dealing with prison—what you need to know should you fall, why, and how it relates, or doesn't relate, to being a hardcore kid.

As I write this issues column, I'm in the hole. We call it "jail" in prison because, for many, prison is the closest thing to the street they will ever see; and jail assignment is just like getting locked up on the street. So, it makes sense then—doesn't it? I'm in jail right now for assault. I got in an argument with someone that escalated to the point where I put my hands on him. Stupid, because this guy told the cops in here all about it. So, I've been locked up until my "Adjustment Hearing" takes place. This will establish my guilt or innocence. As you'd expect, a set of rules exists here for inmates to live by—break those rules and there will be consequences. This month I'm gonna talk about those rules. NOT the rules which I broke that got me thrown in jail—but the other rules. The second set of rules which every convict must learn to survive. The convict's rules. These are rules, unwritten though they may be, which govern how an individual must conduct himself inside prison around other inmates. By the way, since I am a male, I will nearly always speak male specific. No offense to women!

Any time you enter prison, whether for the first or fifteenth time, whether as a transfer inmate from another prison or straight from the county/city jail, you must adapt a demeanor in which you carry yourself. Now, for the lack of a better term "walking attitude." This walking attitude is gonna be the first thing prisoners see. I'll call it see, and consequently the first thing they challenge when they confront you. Generally, if you keep to yourself—no one will fuck with you. However, that little jewel of knowledge doesn't always ring true, as in my current situation. I did not invite the discussion that led to an argument. In fact, I several times verbally dismissed the person and the argument. But, to no avail. So, I did what I did not want to do—but had to do in order to reestablish my respect. Does anyone remember the Youth of Today song "Understand"? Well, ask an old schooler—he'll fill you in. Anyway, this walking attitude must be the image you project to the outside—to the prisoners around you. It is a "take no shit from anyone" attitude and it must be convincing. I don't care if you're a peace punk, you don't have this attitude pal—and you're fucked. I mean that literally and figuratively. You will find out quickly that "punk" in prison ain't got nothing to do with rebellious youth counterculture centered around fast, angry music. No sir. Punk means boy, faggot, queen, somebody's possession, sex toy. I know you've cracked the jokes in the high school locker room—but it isn't a joke, I want everyone to understand that I am NOT trying to offend

anyone who is peace punk, or homosexual, or even effeminate. I DO mean to point out though that no matter how much you enjoy yourself that way, no matter how many friends respect and like you just the way you are, no matter how wrong it is that phobias and "ism's exist—you MUST change or pretend you are someone other than pacifist, homosexual, etc. etc. Because in prison—you will be eaten alive otherwise! Prison is, unfortunately, a place of macho flexing and fighting and exploiting. Period.

But carrying this attitude (whether it be perfectly natural, or a facade) is not enough. You must be prepared to defend yourself physically if someone crosses you. Inside, people will challenge you for your possessions, for your body, your food. If you don't verbally set them straight on where you're coming from—prepare to fight. Because if you allow someone to disrespect you, or take something from you (even if you personally couldn't give a rat's ass!), others will beat down your cell door to get a piece of what you've got. Even fighting a losing battle sends the message that you are strong minded and will hold fast. Respect will have been earned.

So, what do you do? Keep to yourself. If the prison offers weights—lift them. It's smart to beef up the ass you're carrying—at the same time you're telling everyone around you that you are daily keeping in shape for them—should they get a notion to challenge you. Got long hair? LOSE it. Nothing attracts challenges from daddies more than long hair. Unless you're willing to KILL anyone who calls you a "bitch" with long hair—cut it off. This next one the new kids will like: Baggy pants hanging off your ass? Pull them up, boy, or become somebody's boy. Baggy clothes are fine, providing you hide your ass. I should add that in prison black people do NOT respect white kids who emulate black youth. I KNOW how that sounds, folks, and I hate to say it. Now, certainly any ONE person might like white folks or black folks—but in prison, an artificial barrier is pretty convincingly imposed which separates white convicts and black convicts and latino or asian cons. So, save yourself the grief—don't go flexing your cross-cultural fashions, or lingo, or mannerisms—YOU WON'T GAIN ANY STREET CRED FROM WHITE CONS, OR BLACK CONS, THAT WAY. Just be quiet, check out the racial atmosphere, and go with the flow. I'm NOT saying "Join the Brotherhood." I'm trying very hard though to show you the FACTS. It's the same for blacks, as well.

Don't accept presents from inmates. Nor "loans." Be EXTREMELY suspicious of anyone who says they want to "help" you. STAY AWAY from the police. I can't stress it enough. Drugs? Yeah, they're here. Stay the fuck away from them. I of course expect the SXE folks to adhere, but I say it to everyone alike. Drugs lead to trouble in prison, violence, debt, sentence extensions. Just turn and walk away.

Learn the walking attitude, and use it always—you will be saved so much hell. Relax, in time people will get to know you and eventually you'll find a niche to fit in with. Stay prepared, loyal, and true to yourself. If you become part of a mob or posse (which I DON'T recommend) be prepared to be prepared, loyal, and true to THEM. Even at the expense of your own welfare. As much as you don't want someone to cross you in prison—you REALLY don't want to cross someone yourself. Keep in mind, a lot of your neighbors in prison will be there for their WHOLE life. Because of that, you are, for the most part, a guest in their home. Your cell is yours; fine. But don't put yourself in a situation where you challenge the "rules" that have been in place for years; unless you are prepared to handle what happens. As much as it can be detrimental, keep an "I don't care" attitude when dealing with bad situations. Don't back down! Fight! But be wise and fight only in defense of yourself, your possessions, your respect. Fuck the rest.

As always, this information pertains to anyone—black; white; boy; girl; hardcore kid; SXE kid; or even crusty punk. But since I'm a white skinhead male SXE kid, I tend to speak first hand and inadvertently omit other angles of the discussion, I don't mean to—I want everyone to benefit from my column (if there is such a thing). Well, that's it from behind the walls. See you next issue! I welcome your correspondence: Martin Maassen #179411, P.O. Box 3500, Staunton, VA 24402

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Editor's Note: Axel found his way into our hearts through a series of extremely critical letters that began when he discovered *Inside Front* a number of months ago. Every time we publish a new issue, we can count on Axel to write us a lengthy, involved letter describing in detail all of the flaws and undesirable qualities of our latest effort. You see, it's not hard to get a column in *Inside Front*... in Axel's case in fact it was almost inevitable. So be sure to write Axel and describe to him in depth every single mistake and inconsistency in his column!

Hit-parade

by Axel Orange

I don't know whether you are critical readers of your local government praising propaganda pamphlets (aka: newspapers). I must admit that I grant that little joy to myself quite frequently. Here's an article I discovered in yesterday's edition. It was located just to the right of a fake report on the dangers of Tekkno, XTC, blahblahblah. Translated for your convenience:

"They Talk Like The Pope

New York (DPA). They listen to hardcore music, but they don't drink and don't smoke." (what a contradiction, as if the one was ever related to the other). "They protest against animal testing but are themselves tattooed and pierced all over their bodies." (same "contradiction" - I assume): "These new saints, who look like punks and talk like the pope, call themselves "Straight Edgers". More and more of the American youth confess to this radical lifestyle movement. Because it's produced by animals, they don't even eat honey. And about sex- they're waiting with it until marriage. "Straight Edgers" draw crosses on the backs of their hands and wear Anti-Drug shirts and baggy pants as well."

And I was instantly relieved to know I've never glued the sXe-label to my forehead. Of course, I'm aware that this article only reflects the distorted view of old folks on Generation X- this new trend. And keep in mind that this is from a newspaper, not real life! That's why I even welcome the misinterpretation of the sXe in it. Only thing that clouds this impression is the fact that this curious "new trend" certainly only saw the light of the mainstream because those feeble-minded champions of justice on the radical wing managed to hype their image well. So I just wonder if anyone has a common definition of sXe at hand...you know I'm only in it for the music (and believe it or not, the music isn't that interesting these days) and I just doubt that all those X-marked kids know what they do.

Lucky me, I don't match this description of this "new...radical lifestyle movement" in important points. It's odd over here if you don't smoke nor drink you're not considered "normal". So you're like sXe, then you must be Christian as well, aren't you?" "Sure, hail Satan!" Yes, I'm glad to say I protest against protests against animal testing, because I believe that contrary to all the "animal liberator's" propaganda, certain important results have been found through animal abuse (e.g. cancer and AIDS research and organ transplantation techniques). Note that I didn't advocate obviously pointless tests like the cosmetic industry's. And you can't ban all the testings because some "scientists" have a profound lack of scruples (what's YOUR price?). And if you are really seriously against vivisectionists, not just because it's hip, you should know, that (at least over here) ALL physicians need to dissect animals during their studies and for all prescribed medicine animal tests are mandatory. The next sXe accessory according to the article would be tattoos and piercings. To cut that one short: I don't think that for skin makes a good advertisement space for your poor identity.

Let's get to sweeter stuff: if you really think that the honey you buy at the mall was actually produced by bees, then you shouldn't be allowed to eat it anymore anyway because of your naivety. Everyone knows that they adulterate it and add some artificial flavoring afterwards for genuineness. And by the way, which embryo could be killed if you eat an egg that hasn't

been inseminated?

Ahh...here we go again...youth issue no. 1: SEX! Granted, it's wrong to link sXe to veganism (ask Choke!) or religion (be it the Roman Catholic or some other crutch). And about what the pope deserves, ask Tesco Vee, but since the whole sex-marriage thing stems from religious beliefs, let me deliver this punch: sex needs responsibility to avoid getting children or infecting yourself, which are both irresponsible. Is it responsible to chain someone to your side as an excuse?

All in all, I must say, I'm amused by the article, give the kids what they're looking for: a radical outfit, role-models and stereotypes that allow them to get rid of all the steam those young folks have so much of without really posing a real threat, we'll see they get a new trend next season. Until then we'll sell them shitty music without lyrics right from the pages of our glossy, full colored merchandising catalogues. Seems like this sXe is about to leave the core.

To end this, here's a couple of stories I found interesting:

E.C.- One guy at their Munich show kept insulting Karl and spitting at him! Finally, because Karl didn't react, this guy jumped Karl and got beaten up by the rest of the audience. Pro E.C. guys told me that one called the guy a P.C. type. I say he's courageous. Chaos Days 1: somebody who has been in Hannover on the Chaos Days weekend in August reported that it wouldn't have been worth it if no stones were thrown. One concert he attempted to attend was cancelled because drunk punks threw bottles at the stage. Later on that evening, people dug out cobblestones and broke every window in a multistory building. As there were no more windows to be broken, they set fire to a car that was parked nearby. Suddenly a punk came running to that car, trying in vain to extinguish the flames. People hauled him away because they feared the car might explode. He cried a lot about his car.

Chaos Days 2: Another guy reported about his stay at said weekend-incarcerated with 200 punks in a Gym by the police (hey, don't call that death camp, 'cause we have a democracy...). As the weekend neared its end, names were called for those who were allowed to leave. So all sorts of funny names like "Helmut Kohl", "Helg Schneider", etc. (first one's our fat chancellor's name, second the name of a famous comedian) are called and punks get up and walk out. It's clever not to take your I.D. with you if you attend happenings where the pigs don't find the time to get your real name.

Chaos: one or two weeks after Hannover, the press hushed up the frightening rumor that another Chaos Days was going to take place in Odenburg, a smaller city in the west of Germany. The government was shocked and sent out 1300 riot squad cops to prevent a likewise disaster as in Hannover. 70 punks were arrested straight at the train station, the remaining 40 said they couldn't understand what all the fuss was about because they kept doing this small party for over ten years now and nothing ever happened that required police action. See you.

Axel Orange, Stambach 9, 74538 Rosengarten, Riedel Germany

Sie reden wie der Papst

NEW YORK (dpa). Sie hören Hard-Core-Musik, aber sie trinken und rauchen nicht. Sie protestieren gegen Tierversuche, sind aber selber am ganzen Leib tätowiert und gepieret. Diese neuen Heiligen, die wie Punks aussehen und wie der Papst reden, nennen sich „Straight Edgers“.

Immer mehr amerikanische Jugendliche bekennen sich zu der radikalen Lifestyle-Bewegung. Weil es ein Tierprodukt ist, essen sie noch nicht einmal Honig. Und mit dem Sex warten bis zur Ehe. „Straight Edgers“ malen sich Kreuze auf die Handrücken und tragen außerdem Anti-Drogen-Shirts und Schlapperhosen.

COLUMNS

Notes of a Grumpy Old Man

by Todd Forkin/ex-Starkweather

Brian—I'm writing this article with an I.V. tube in my arm, so please forgive me if it's hard to read.

Well, here goes: The second installment in my "old school hardcore" article was supposed to be about the years '82-'85. Since writing the last article, which was boring and not exactly what was on my mind, I've had a change of heart. Those years, the Salad Days of hardcore, are far too personal and mean far too much to me to share with you. You see, part of what made that time so special was the fact that you weren't there. That's right—you phonies, fakes, and high school popularity contest winners have taken what I've held closest to my heart for the last fifteen years and made it cheap and meaningless. I hate what you've done to my music. I hate everything you stand for—your rules, regulations, cheesy Les Pauls and Marshall stacks that mom and dad bought you, your thoughtless, heartless lyrics. You've poisoned me.

Now, don't be so quick to say "fuck yeah, he's right," because you're probably one of the dicks I'm talking about. The bands you worship suck, they chose to be Career Musicians over being down for life. You can keep the late '80's and the '90's, when your kind crept in like a virus. You can have Youth of Today, Bold, the Gorilla Biscuits, and the pathetic West Coast flunkies Chain of Strength and Insted. You can have the Victory and New Age catalogues and bullshit punks like Mouthpenis, and you can keep your pathetic, bored middle class political correctness; but you can never have what I had. You'll never understand the heartbreaking beauty of Articles of Faith's 'In This Life,' never know what it's like to come home after having been beaten down by a gang for being a punk and listening to the Freeze's 'Broken Bones' to heal your wounds, and you'll never have the memories I have when I hear Minor Threat play 'Look Back and Laugh.' The F.U.'s, Rites of Spring, Antidote, Negative Approach, Conflict, the Amebix... they'll always be mine and nothing will ever change that. Hardcore in the '90's? You can't shine shit. And one last thing—if you're hardcore, then fuck you, I'm metal.

Editor's Note: Todd has recently been kicked out of Starkweather for expressing the kind of controversial views printed here, so do not hold his former band responsible for his opinions.

Releasing Your Own Records

Part Two

by Josh Baker

You've finished your recording and you are ready to make the rest of the album. This column we will be discussing the artwork and talk about pressing plants.

Why is the artwork so important? The artwork is the first thing someone sees when they see your album in the store. Do you want to make good impression or a bad impression? This could be the deciding factor between someone passing over your album to look at the new Victory album or giving it a closer look.

The first step in picking artwork is deciding what you are going for. Do you want a live band shot, a concept idea, just the band name, an abstract picture among other ideas. If you can, try to pick out some ideas while you're in the recording phase or before to give you plenty of time. Next you should pick a band logo that you will use on everything, type up the song names, thanks lists, lyrics or whatever else is going to go into your album. I recommend going to the local college and put up flyers for a graphic design student who may interested in doing your graphic design work for free and all the work costs you nothing (give them credit on the album please), try to give them a cut and paste version of the album so they know what look you are going for.

When they have finished designing the album and it's on computer discs, have them give you a laser copy of what it will look like, you'll need to give this to the printers as a reference. Call around to printers and get estimates on the covers. Some pressing plants even do covers which is usually cheaper because they mass produce covers. But if you can find a reasonable local printer it may start a friendship which may lead to discounts or even freebies in the future and you can work up close with...projects. Seven inch covers should cost \$200 to \$400 per 1000 covers and CD booklets vary on the length and color separations. So the covers are being made and it's time to send the D.A.T and track sheet out to a pressing plant. By this time you should have called around and have recieved catalogs on different prices and found the best deal for your project. Most plants require 50% down and 50% upon completion of the project before you receive your records/CD's they will send you reference 7"s/ CD's on your project so you can hear it before mass production in case of any errors. CD's should take 3-4 weeks and 7"s 2-3 wks before they are finished. The catalogs from the plants are very self explanatory so there shouldn't be any questions once you get them, but the people at these plants are very helpful if you need any help.

Some commonly used plants are:

Erica 310-904-2701 • United 615-259-9396

Fleetwood 1-800-458-TAPE • Bill Smith 310-322-6386

To Hell With The Homeless

by Adel 156

There's a 7-11 and McDonalds on every corner, all of them have signs that say, "Help wanted". So tell me then...why are there so many homeless people? In Miami, as I'm sure in your town as well, it's getting damn near impossible to take three steps out of my home without seeing one of these vagrants with their "Will work for food signs".

"Hey man, you know I'm down on my luck and if you could spare a buck." A buck!? It used to be a quarter you all were asking for, now it's up to a buck. You're so nice to me, only because you want something from me. You're scum, a loser, complete waste of human genes, clean air and public space.

There are now 6.2 billion people on this ball of dirt, and no matter how many times I've said that 99% of humanity should be wiped out, I will give them enough credit to say that 99% can with the smallest bit of intelligence pass an entrance exam, get a job at Burger King, or join the army if they really tried. But what about the homeless? If that's true why are they where they're at?

I'll tell you why, because they're useless. Parasitical. Know-nothings. Constant drains on the resources of humanity and all their booty. The only thing they are good for is coming up with new slogans for their signs that say they want your green without making it obvious that they are nothing but parasites.

As much as I hate the government, don't you dare blame it on them. I hate the homeless almost as much as the government, but I put blame where

ADDEL'S COLUMNS

blame is due. I understand, it's convenient to blame a distant symbol. Humans hate to admit that there is no such thing as fate. That we are responsible for what happens to us. That we ourselves shape our own lives. The most the government did to these people was step back and let them survive in this world on their own intelligence. They failed miserably, and now they want hand-outs. If you cannot learn how to survive in this world, something very interesting happens... you drop dead! Just as the lion, the wolf, the grasshopper, the titmouse, the horny toad, the yellow bellied sap suckers have been doing since nature had the interest to create these creatures. Nature's way of letting the healthy go on, while the dirty lice-covered, coughing-in-your-face scum wilt away.

Everyone wants to blame the politicians, but do they ever ask themselves where is that wretched persons family? Don't they have any friends? Could it be that that's where it all started from in the first place. They refused to work, go to school, learn a trade instead of lounging around at home listening to Grand Master Melle Mel records till Mom came home when they could ask for a couple of bucks to go get tacos or pot. Could it be that their families and friends wised up and dumped a loser when they recognized a loser. Are they not found because this street trash has already alienated them with his (or her) infantile dependency? Maybe they had their chances and blew them all. If you feel so sorry for these people, then by all means, go pick them up and take them home. Make your one bedroom apartment that you work your ass off for into a shelter for these lazy miscreants. You feel compassion up to the point when you have to act upon it, then you back down. You want everyone to do something about the homeless, but as long as you don't have to touch them... or smell them. Well, I'll do something about the homeless. I suggest labor camps! Target practice for our armies! Hell, the possibilities are endless.

There are two final points to make. First being that there are a small handful of homeless struggling to make a life for themselves other than shoplifting bottles of Cisco and MD 20/20. There are a couple of street walkers that due to some unfortunate disaster in their life they were forced to live out in the cold. These are the ones who ask for help, not ask for cash. Who rather fill out applications, not fill out cardboard signs. These are the people who are not lazy, just unlucky. They are survivors and if helped properly they will get back on their feet. Secondly, don't point fingers at me and scream that I'm an insensitive white boy with a cushy job and enough money to waste my time writing hateful articles. Truth be, I'm an ex-street person myself. Six months of eating from your garbage cans, asking for food money and not a penny of it went to a 40 oz. bottle of malt liquor. I got a job, a rat hole of an apartment and worked my way back up to a spot I would be most happy with. Now I live in a house with a beautiful woman and two kids, my job is the mack, and I kill time by writing truthful articles. So if anything, that gives me the right to talk with experience. From what I've seen and what I've felt, my words are truth. Heed my words or feel the wrath the future has in store! Adel 156 PO Box 820407, South Floria FL 33082-0407

EDITOR'S NOTE: As uncomfortable as Adel's commentary may make us in the face of our instinctive compassion and charity, there is more than a little truth to his perspective... especially regarding the unwillingness most people have to help the homeless in more than superficial ways. A little pocket change, at best, maintains a homeless person in a lifestyle that they presumably do not enjoy. Even free food and lodging cannot provide a man or woman with a sense of accomplishment or self-value. In my experience, I've noticed that people often fare better when they are pitted alone against a difficult challenge than when they are aided by others. So, with tongue only partly in cheek, I offer this ancient anecdote by Charles Baudelaire as a supplement to Adel's column:

LET'S BEAT UP THE POOR!

by Charles Baudelaire (1821-1867), translated by Arthur Symons

I had provided myself with the popular books of the day (this was sixteen or seventeen years ago), and for two weeks I had never left my room. I am speaking now of those books that treat of the art of making nations happy, wise and rich in twenty-four hours. I had therefore digested—swallowed, I should say—all the lucubrations of society—those who advise the poor to become slaves, and those who persuade them that they are all dethroned kings. So it is not astonishing if I was in a state of mind bordering on stupidity or madness. Only it seemed to me that deep in my mind, I was conscious of an obscure germ of an idea, superior to all the old wives' formulas whose dictionary I had just been perusing. But it was only the idea of an idea, something infinitely vague. And I went out with a great thirst, for a passionate taste for bad books engenders a proportionate desire for open air and for refreshments.

As I was about to enter a tavern, a beggar held out his hat to me and gave me one of those unforgettable glances—which might overturn thrones if spirit could move matter, and if the eyes of mesmerists could ripen grapes. At the same time I heard a voice whispering in my ear, a voice I recognized: it was that of a good Angel, or of a good Demon, who is always following me about. Since Socrates had his good Demon, why should I not have my good Angel, and why should I not have the honor, like Socrates, of obtaining my certificate of folly, signed by the subtle Lelut and by the sage Baillarger. There is this difference between Socrates' Demon and mine: his did not appear except to defend, warn or hinder him, whereas mine deigns to counsel, suggest, or persuade. Poor Socrates had only a prohibitive Demon; mine is a great master of affirmations, mine is a Demon of action, a Demon of combat. And his voice was now whispering to me: "He alone is the equal of another who proves it, and he alone is worthy of liberty who knows how to obtain it."

Immediately, I sprang at the beggar. With a single blow of my fist, I closed one of his eyes, which became, in a second, as big as a ball. In breaking two of his teeth I split a nail; but being of delicate constitution from birth, and not used to boxing, I didn't feel strong enough to knock the old man senseless; so I seized the collar of his coat with one hand, grasped his throat with the other, and began vigorously to beat his head against a wall. I must confess that I had first glanced around carefully, and had made certain that in this lonely suburb I should find myself, for a short while, at least, out of immediate danger from the police.

Next, having knocked down this feeble man of sixty with a kick in the back sufficiently vicious to have broken his shoulder blades, I picked up a big branch of tree which lay on the ground, and beat him with the persistent energy of a cook pounding a tough steak.

All of a sudden—O miracle! O happiness of the philosopher proving the excellence of his theory!—I saw this ancient carcass turn, stand up with an energy I should never have suspected in a machine so badly out of order, and with a glance of hatred which seemed to me of good omen, the decrepit ruffian hurled himself upon me, blackened both my eyes, broke four of my teeth, and with the same tree-branch, beat me to a pulp. Thus by an energetic treatment, I had restored to him his pride and his life.

Then I motioned to him to make him understand that I considered the discussion ended, and getting up, I said to him, with all the satisfaction of a Sophist of the Porch: "Sir, you are my equal! Will you do me the honor of sharing my purse, and will you remember, if you are really philanthropic, that you must apply to all the members of your profession, when they seek alms from you, the theory it has been my misfortune to practice on your back?"

He swore to me that he had understood my theory, and that he would carry out my advice.

Inside Front: The Compact Disc.

- 1.**O.L.C.**- "On the Cuff"- P.O. Box 18062, Cleveland, OH 44118
- 2.**O.L.C.**- "Too Much Authority"
- 3.**Blood Runs Black**- "No Return"- Tom, 3564 Horseshoe Island Road, Clay, NY 13041
- 4.**Spirit**- "This Time"- James Smith III, 190 West Prospect Avenue, Keyport, NJ 07735
- 5.**Trial**- "Turn Away"- 427 Eleventh Avenue East, Seattle, WA 98102
- 6.**Halfmast**- "Only One Way"- 21 Nancy Lane, Amherst, NY 14228
- 7.**Aftershock**- "Pulp"- 99 Reservoir Rd, Westhampton MA 01027
- 8.**Quarantine**- "Abyss"- P.o. box 19841, San Diego CA 92159-0841
- 9.**Lash Out**- "As Life Takes the Knife to its Heart"- Vegard Waske, Nordskogun 1, 6400 Molde, Norway
- 10.**Brother's Keeper**- "The Gift (As the Colors Fade)"- P.O.Box 11363, Erie, PA 16514- 1363
- 11.**Backlash**- "Self Assured"- 16 Simpson Court, Bergenfield, NJ 07621
- 12.**Tension**- "Greed"- Ray, 9617 Riverside Drive, Apt. C6, Coral Springs, FL 33071
- 13.**Timescape Zero**- "Honor Among Thieves"- P.O. Box 820407, South Florida, FL 33082- 0407
- 14.**Atlas Shrugged**- "Tribe of a Man"- P.O. Box 36, New City, NY 10956- 0036
- 15.**Line Drive**- "U.P.C."- Grey Kaiser, 300-35 Stone Mill Run, Athens, GA 30605
- 16.**Refuge**- "Strength"- Construction Records, 12344 Pascal Avenue, Grand Terrace, CA 92313
- 17.**Abhinanda**- "Inner Qualities"- Kemigr. 16, 90731 Umea, Sweden
- 18.**Abhinanda**- "Dragon"
- 19.**Otis Reem**- "Persistence"- 901 Kings Mill Road, Chapel Hill, NC 27514
- 20.**Dwid/Psywarfare**- "Chamber of the Centipede"- P.O. Box 770213, Lakewood, OH 44107

Tracks 9-14 and 17-19 originally appeared on the "Point Counterpoint" compilation that came with Inside Front #6. For lyrics and other band information, order that issue from Inside Front for \$4 USA/ \$6 World. Tracks 15-16 originally appeared on the "No Exit" compilation that came with Inside Front #4. For lyrics and other band information, order that issue from Inside Front for \$3 USA/ \$5 world.



Too Much Authority

Cop **attitude** went to your head, pot luck rookie, wind up dead
Badge and gun, make you a god-lose the **ego** just do your job
Too much authority-can't control me
-bullet make you see
-just let me be

On The Cuff

Life is a game of survival

I'll take from you to feed me

-Motivated to do nothing-

Accepting the easy way out...

My easy way to exist

You don't feel my pain

-No worry about my destiny-

leading a life of deceit...

Even taking from my own... blood

every week check to check

No pleasures in my life

gotta steal necessities

On the cuff

I gotta do what I gotta do

O.L.C.

Trial

"Turn Away"

We are only as strong as the weakest link in this chain and I've been drained for so long by your complacency.

What do I need to do to make you see that when we sit day by day we just play right into their hands? Guilty of silence in a culture of violence, acknowledging lies by closing our eyes. Slaves to a system which makes us feel we don't belong, how can you tell me I'm wrong? Broken on the wheel, or is that just what I'm expected to feel? Victims in the game, yet the blame falls on us for not using our voice when I know we have a choice- you'll never tell me I'm wrong. I won't turn away. I will never turn away."

-There are those who refuse to believe that they can make a change. There are those who choose not to care. There are those who choose to mock others for making an effort. There are those who have decided that rather than thinking for themselves, that it is easier to simply be swept along by the current.-

On This Recording:

Chad- drums.
Timm- guitar.
Derek- bass.
Greg- vocals.
Brian- guitar.

*Trial 7" on CrimethInc.
in 1996*

abyss

*-it's building up outside
compacting all at once
pressure to succeed
might just kill me
-coming from all directions
takes it's toll
tightening it's grip
around my throat
-descending down makes me think
why can't i over come
the walls built up around
the structure inside me
-it's to much to handle
i think i might burst*

quarantine

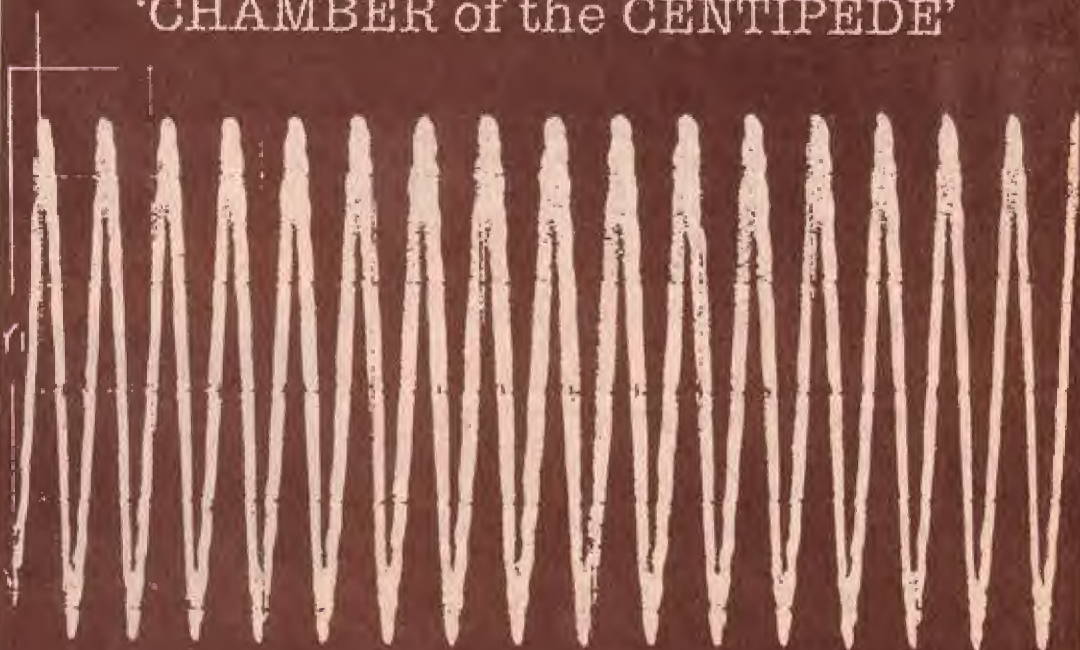
*picked-sam
hit-dan
spoke-brian
picked-rob*

*4-song demo &
T also available*

*contact us:
p.o.box 19841
san diego.ca 92159*

PSYWARFARE:DWiD

'CHAMBER of the CENTIPEDE'



RECORDED: HALLOWS EVE 1995 at 'SYNNYMAXX' studio

LIGHT IS UNLeASHeD, Let IT BURN THE FLesh OF THOSe WHO
 DiSBelieve HeAR The THUNDeR ROLL, See The MOUNTAINS FALL,
 WAIT FOR JUDGEmENT TO FALL ON YOU MeRCY DISSIPATeS, ANGeR
 OvERTAKeS The LiGHT SURROUNDS, IT SATURATeS The DARKNeSS
 THAT YOU BLEeD YOU CANNOT PACiFY The PURiFYING SAPIeNT ONe
 I ASCeND ABovE YOUR ReMAINS, LiGHT UNLeASHeD YOU DeSCeND
 UNeARTHeLY PLAINS, LiGHT UNLeASHeD SeETHiNG ANGeR FiLLS HiS
 VeINS, LiGHT UNLeASHeD I ReVeL iN YOUR PAiN, LiGHT UNLeASHeD
 LiGHT IS UNLeASHeD, Let it SCORCH A PATH TO The SPIRITUALLY
 DiViNe NOW I THReAD The PUMeLLeD BONEs, THAT Lie DORMANT
 BLEACHeD BY The LiGHT MeRCY DISSIPATeS, ANGeR OvERTAKeS THEy
 ONCe WeRe YOU, ALL YOU STOOD FOR, ALL YOU Let YOURSeLF Be,
 NOW THEy FADe, I LiFT, SOVeReiGN IS The LiGHT I ASCeND ABovE
 YOUR ReMAINS, LiGHT UNLeASHeD SeETHiNG ANGeR FiLLS HiS
 VeINS, LiGHT UNLeASHeD I ReVeL iN YOUR PAiN, LiGHT UNLeASHeD

AFTeRSHOCK

ADAM-GUITAR & VOCALS JON-GUITAR
 MARK-BASS ERIC-DRUMS TOBIAS-VOCALS

SeND \$1 U.S.A., \$2 WORLD
 XXX 866 STRAiGHT eDGe XXX
 99 ReSeRVOiR RD
 WeSTHAMPTON MA 01027
 FOR A CATALOG OF MeRCHANDiSe

THIS SONG GOeS OUT TO eVeRYOne WHO HAS DeGRADeD ReLiGiON, NO MATTeR ITS PROM.
 ReLiGiON (OR LACK OF ReLiGiON) IS A PeRSONAL CHOiCE AND RiGHT.
 NO ONe PeRSON HAS The POWeR TO JUDGE WHeAT The ONe TRUe ReLiGiON
 MAY Be AND TheReFORe SHOULd NOT GO AROUNd DeGRADiNG ANOTHeR
 PeRSONS iNDiViDUAL CHOiCE. THIS DiSPLAYS ARROGANCe AND iGNORANCe.
 ALTHOUGH THIS SONG IS PROM MY OWN ReLiGiOUS PeRSPeCTiVe, IT IS NOT DiReCTeD
 TOWARD SOCIeTY AS A WHOLE. THIS SONG IS A ReFLeCTiON ON ANGeR AND AS I SAiD
 BeFORe, GOeS OUT TO ALL THOSe WHO ARE TOO CLOSe MiNDeD TO ReSPeCT ANOTHeR
 PeRSONS iNDiViDUAL CHOiCe AND HAVe DeeMeD TheMSeLeVeS GQD.



SPIRIT

Mark-Bass Bill-Guitar Paul-Drums Jim-Microphone

What I thought meant so much
 Now I realize it meant nothing at all
 You were able to ignore it like it never happened
 I expected so much more from you
 Everything you said was nothing but lies
 Nothing but lies and empty promises
 I still can't believe the things you said
 and you were able to lie right to my face

Too caught up in empty promises
 Everything you said seemed so sincere
 I don't know what to believe anymore
 Sorry's not good enough this time

This Time

What purpose did it serve
 What purpose did it serve
 I just can't fucking understand you
 What purpose did it serve
 What purpose did it serve
 Wasted time playing your childish games
 What purpose did it serve
 What purpose did it serve
 Sick and tired of all your lies
 What purpose did it serve
 What purpose did it serve
 I expected so much more



Spirit would like to thank all the kids who have supported us and
 all the friends we have made in the last few years.
 Extra special thanks to Inside Front, Jerry, Mike D. (in your face),
 and Standpoint

"Sure I reviewed it, I didn't say I *listened* to it."
—Dwid of Bloodbook in an unguarded moment

Preface

Reviews are perhaps the most common component in today's hardcore 'zines; I get the impression that some editors view them as a *necessary* component—or should I say a necessary evil? For there are so many review sections these days, and so few actually useful ones, that it's hard to figure out exactly what their purpose is anymore. In theory, reviews serve an important purpose: to let readers know about other magazines, records, etc., how to obtain them, and what they should expect (based on their knowledge of the reviewer's tastes). A lot of smaller magazines tend to fail in accomplishing the first two ends by neither reviewing many releases nor giving addresses for those they do describe... and of course we've all seen a few 'zines that gave *everything* a positive review—a positively *useless* review, since most of us don't have the finances to buy everything somebody feels kind enough to endorse, especially when they don't even tell us exactly why they endorse it.

The larger magazines are no better. Apparently, overwhelmed with so much material, they are forced to unload reviewing duties on people who just don't want to do it. I offer as an example a review that appeared in Max R & R #140:

RYKER'S- "Brother Against Brother" CD

NYC style hardcore from Germany, tough guy, macho core, what else can I say?

For starters, he could have said which NYC bands the music reminded him of, what it was that made them seem "macho," whether it seemed real or fake and why, or perhaps even intelligently discussed whether or not their stance seemed valid... let alone tell us more about the actual music, recording, and packaging. But at least in this case we learn something about the release; we're not so lucky in Punk Planet #9:

"You've Got a Friend in Pennsylvania" 7" compilation

It's pretty much a rule that hardcore compilations suck shit. Really, I mean, other than "Rebuilding" and "Forever" what hardcore compilation 7"s have ever been any good? OK, maybe there's been one or two but they are VERY RARE. So, that said, this compilation has tracks by Option, Deckard, Out-

come, and Brother's Keeper. Yeah.

This jaded piece of shit should never have wasted our time and his with this drivel. He told us nothing about the music, why he didn't like it, what the music or packaging were like, or anything else—all he did was drop a couple names to get credibility or something. He should be fucking publicly humiliated for doing punk and hardcore such a disservice as a review like this, a review that encourages others to think that a review need be nothing more than this... not to mention he has denied the readers of Punk Planet any knowledge at all of the bands or the music. The publishers of P.P. are themselves responsible for apparently believing that this was a useful review and wasting our patience and their paper with it.

So what is to be done? In the case of smaller magazines, that do not reach much of an audience outside the circulation of the bigger magazines like MRR and PP, their editors need not feel as if reviews are an essential part of a 'zine. There are plenty of other equally useful and interesting subjects that could be addressed in that space than other people's work, if the editor does not expect that his or her reviews will offer something that the larger magazines do not. In the case of the larger magazines, which we all depend on for reviews, they must first weed out the kind of shit I've given examples of. If you are going to publish reviews, publish useful reviews: reviews that describe the music in terms of specific musical approach and emotional impact, in terms of recording quality and influences... reviews that make interesting reading and leave the reader feeling more knowledgeable. The same goes for 'zine reviews, for any kind of review.

This is not an obscure problem; I've heard people from many different circles complaining about it for quite a while now. I don't mean to give the impression that we feel we have the best reviews here at Inside Front; despite our hard work, nothing could be farther from the truth. But I feel that if we all work hard to actually produce useful, high quality reviews, eventually some of us will succeed, and we will all be the better for it. We in hardcore should never settle for mere mediocrity: there's more than enough of that in the mainstream world.

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ABHINANDA "Neverending Well of Bliss" CDEP

Abhifuck's last release was one of the best straight edge hardcore full lengths since Youth of Today, so they had a lot to live up to with this EP. It's still clearly the same band, but I get the impression somehow that this release was rushed. The second song is like their older work, speedy impassioned hardcore with just enough metal in it to up the intensity, and it's even tighter and more complex than before. But the first song and, in places, the third and fourth songs, are too heavy metal for this band. The bluesy solos and Slayer-influenced guitar squeals sound out of place and weak in the context of their old-fashioned hardcore guitar sound and songwriting. Jose's (fairly high-pitched, but strong) yelling voice is still inspiring in it's pleading sincerity and conviction, and the lyrics are yet more poetic in their condemnation of superficiality and suffering. My theory is that they didn't take enough time with these songs to integrate the metal parts well enough, and that they'll continue to be a good band in the future. This record is worth it for the second song alone: it's a classic, alternating between fast parts that get my pulse up over it's healthy limit and fast dance choruses, with one of the best haunting feedback parts ever. Before I forget, I think

the photo of a cute kid on the cover is pretty silly, but I guess that's what these guys think is cool.

Desperate Fight, Kemigrand 1, 907 31 Umea, Sweden

ACT OF FAITH "Gain" CD

Everything from Atlanta has always been old-fashioned in the style of Seven Seconds, but with this release AOF break from the mold and take that sound in an entirely new evolutionary direction. It sounds something like what Seven Seconds might be now if they had remained a hardcore band: the music is split between melodic parts that are catchy and pretty without being too gentle, and old-fashioned 1987 style fast riffs a little like the ones on the first Gorilla Biscuits 7". The guitars and drums even stop sometimes to let the bass bring in the next part—sound familiar? The singer also sounds something like Civ from the first GB 7", very energetic and a little gruff and hoarse, only his voice doesn't break like a fucking sissy's (criticism of Civ is very much intentional!!). At places, however, he does sing pretty high, which doesn't do much for me; his voice there resembles the singer of Ignite on the new Ignite CD. The lyrics are intelligent, and seem very real in their discussion of topics such as growing older and struggling

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with disillusion and trying to make the right choice in the midst of confusion. My overall impression is: when I first put it in, it didn't seem too memorable, but now I think it's a pretty solid record in its genre, though not an instant classic. They do get credit for using a sample from The Outsiders. *Standfast, P.O. Box 973, Liburn, GA 30226*

AUTUMN LEAF DANCE "Learn What Is Taught" CD

Do you like to listen to "hardcore" bands with soothing female vocals like Ashes and Standpoint, but get frustrated when these bands start playing music that sounds more aggressive than your average alternative rock and roll? Then ALD is the band you've been waiting for: silly pretty pictures all over the packaging (fruit, wheat, fancy computer color designs, photos of the band members reflecting on which coffee house to attend that night), gentle crooning over semi-acoustic music that has rhythm but no bite, lyrics about failed romance and being angst-ridden, and lots of pretty melodies in the songs. Let it be known that your humble reviewer listens to non-hardcore music from time to time; but this record is simply out of place in a magazine whose standard of good music is somewhere between Minor Threat and Slayer. When the revolution finally comes, not only will this band not be in the front lines, they will be hiding under their silk-sheeted beds... and with good reason, too. *Conquer the World, P.O. Box 40282, Redford, MI 48240*

BLINDFOLD "World of Fools" 7"

This record starts off with a high guitar melody, then launches into a full-on 1990's aggressive chunky hardcore assault—but wait, the singer's voice has more of a singing edge to it than a screaming edge; if he had sang just a tiny bit less it would have been really powerful (I can imagine the singer of Acme shrieking along with this!) but because of his vocals it stops short. The song goes on to include a more melodic part that only justifies my fears that this band would not cross the line into real intensity. The song on the other side is similar, only the music isn't quite as powerful either. The lyrics are fairly abstract and seem to be complaining in a predictable way about our greedy, technological society. Maybe you'd like this if you think you'd like to hear someone singing along in a rocknroll/slightly whiny voice to gritty hardcore that makes occasional use of melody. Not everyone has to shriek, but I just don't think it works here. Too bad, because it's on a good label. *Machination, Jeroen, P.O. Box 90, 8500 Kortrijk, Belgium*

BURNING DEFEAT "Singling Out the Aims" 7"

Although I was misled by a fairly straightforward beginning, there's a lot of fairly slow, melodic hardcore on this record that comes off a little bit gentle. Encounter and similar bands come to mind as comparisons. The lyrics deal convincingly with the subjects of seeking to achieve and the plague of consumerism. The singer alternates speaking (with a singing edge) and shouting, and does what he does well, which is important, but the problem with this genre of hardcore is that while it can be done well it's almost impossible to do memorably enough that it is exciting. The beginnings of both sides are exciting (because of a sudden transition from melody to powerful hardcore in the first case, and a powerful drum mix in the second case), but in both cases after the slow steady-tempo melodies have gone on for a while, the momentum fades. My suggestion to this band would be that they include some major tempo and energy changes in their music so that it would hold people's attention better. They have the potential they need to work with. One thing more that I'd like to mention is how impressed I am by European bands that speak English as well as I do, considering that I can't speak any other language at all...*Green, Giulio Repetto, Via Falloppio, 38 Padova, Italy*

BY ALL MEANS "Blindside" LP

The cover is a Goya drawing, bringing to mind the "Colossus" LP by another hardcore band... The record starts with a great sample of monks chanting that created a good atmosphere for the music. The style is straightforward hardcore in the great tradition of, well, bands like Rorschach and the one that put out the "Colossus" LP: fast, with open and chunky parts, tempo changes, tactfully restrained and rare metallic guitar noises, and choruses

to inspire the crowd to shout along and pummel each other. The songs are not short enough to be full-on audio attacks, but not so long as to be self-indulgent and boring. The bass guitar is mixed too loud, which is too bad, because a powerful heavy guitar sound would have really fit well with their sound. But still, they pull through, because of their singer. This huge, tough looking guy (he has a tattoo on his fucking neck, for Christ's sake) has a powerful throaty deep voice that has enough conviction in it to pull everything else together. If it weren't for the detectable sincerity, he would sound like just another dumb tough guy, in his fairly monotone delivery, but he pulls through OK. There does seem to be a weird reverb on his vocals. He sings in Italian, which sounds much better than English here (once a friend visiting from Switzerland told me that punk sounded weak sung in English, but I never understood him until now). The lyrics and liner notes are also inspiring: written in English and Italian, they not only rail against organized religion, racism, child and animal mistreatment, and other real concerns, they also say some important things with real clarity: "They can go on saying that we all have freedom of speech...but how much can our ideas be worth, compared to TV, radio, and newspapers which reach even to the farthest cottage? Our freedom is a fucking swindle...we have learned this through so many years of injustices, during which we never received...two minutes of news. But Bettino (just one of them) only has to fart to have a front page article." "I want to teach you how to face your life, but noone teaches you how to fight the ghost of solitude and suffer for something—you've got to learn it on your own skin." "There are people who keep alive their ideals with concrete deeds: these people will live forever. There are people who only speak of their ideals...these people will live only for a moment. There are people who have no ideals, these people have never lived." And, the record concludes with a sample from Carmena Burana. *Green records, address above*

CHELSEA'S GONE UNDER "-" CD

I don't know what kind of award you get for having phonograph-style scratching sounds actually recorded at the beginning of your CD, but this band gets it. I guess it's part of the classical music sample that they inexplicably chose to begin this cd. This is the next step in the progression of "emo" away from anything punk or hardcore: a crying, apparently miserable little boy, a fairly talented pianist, a guitarist who makes more random noise than anything else on his barely-distorted instrument, and the requisite drummer and bassist have teamed up to deliver this twenty minute foray into the world of random noise and blubbing. The last few minutes are a little more aggressive, with some ugly distortion and feedback from the guitars... and the vocals, too. Even the lyrics seem abstract and entirely improvised. Experimental, to be sure, which is a good thing, and with some hard work they could turn out some work of real interest to weak and emotionally unstable adolescents, but just like Autumn Leaf Dance I have a hard time seeing what chance this music has of changing anything in our fucked up world. By the way, it's packaged in a paper bag with a scrap of paper stapled to the front for a cover.

Write the band: 609 Hawthorne, Royal Oak, Michigan, 48067 (810)542-8852

COALESCE "002" CDEP

Just what I needed after the last record: an emetic. Coalesce is an adrenaline-charged onslaught of pure distorted ugly noise, from their ugly distorted guitars and ugly distorted shrieking vocals to their mesmerizingly repetitive bass-lines and nontraditionally spastic drumming which are relentless in their assault on the listener's peace of mind. The music fails to express much of a range of emotion besides pure disgust, but it's a necessary antidote to the pretentious self-indulgence of so many other bands today. The singer's distorted shrieking functions as more of a sound effect than a means of communication, which is fine with me since although his lyrics are above average they still fall into the popular category of abstract criticism of pop culture and phenomena such as tabloids and child hunger. Maybe they are aiming for something deeper, but they have one more step

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to make before they really take the listener (or reader, in this case, as I explained...) to the next level. Anyway, for pure cleansing power to the jaded listener's ear, this is the best release reviewed this issue. It's on a pretty big label, and that makes me uncomfortable, but not nearly so much as the fact that so many fucking small so-called hardcore labels conduct "business" as if they were twice the size of Earache. Offer a real alternative to consumer culture, somehow, or shut the fuck up about how D.I.Y. you are! For what? D.I.Y. for what? *Earache, 295 Lafayette St., Suite 915, New York, NY 10012*

CONFUSION "Taste of Hate" 7"

This came out years ago, but the guy from Hardway records begged me to review this and the Disciplinary Action record before he got rid of his last copies, so here you are. It should be no secret to the readers of the first couple (horrible!) issues of IF that when I was a younger kid I really liked the style of so-called "dumb toughguy" music that has been coming out of the NY area since the early 80's, and this is a great example of that: catchy, fucking powerful beats that are twice as danceable as any hip hop, heavy metal chunky guitars, deep roaring vocals, terrible cover art (a kindergarten drawing of the members of Metallica attacking a businessman), and low-IQ rabble-rousing lyrics. I recall fights with skinheads, steel-toed boots, bruises, and general high-school dropout mayhem when I listen to this. Personally, I love to listen to it and reminisce; who knows what it will do for you...*Hardway, 8 Rue Bertin Poirée, 75001 Paris, France*

CONGRESS "Blackened Persistence" LP

These days, a popular criticism of modern hardcore is that it has become nothing more than bad metal. Well, this release is good metal... really good in some places. It's certainly two steps forward from their older material. The record begins with some kind of horror-movie keyboard introduction that quickly changes to some deep, thick, fearfully powerful guitarwork, before blasting off into a full on speed blast of a metallic hardcore song. Beautiful. The hoarse, screaming vocals are not well integrated into the first song, but they work for the rest of the record. The first song is called "Lifting the Ban," is it political? I hope so, as European politics always seem so much more genuine than USA politics, but I'll never know, as my copy of the record (provided by Roby of Inside Front/Belgium) came with no lyric sheet. It's a big mistake if the band didn't make a lyric sheet. The second song begins with a sample that includes fucking Diamonda Galas, for Christ's sake! The songs on the rest of the record are a mix of fast metallic hardcore parts vaguely reminiscent of "Those Who Fear..." Integrity, moshy parts that aren't quite traditional enough in their rhythms to be generic, and some experimental metal parts (odd time changes, acoustic/electric solos, unusual guitar screams and effects) that kick it over the top to be an original record. I wouldn't say the record is solid genius, it has some really hot spots and some cooler spots, but it's good and foreshadows only greater things. The back cover is great, it's a show photograph, but while everyone else in hardcore uses the same fucking photos until it's dull as shit Congress has theirs developed to look like an old World War I photo and in so doing casts the whole affair in a much more dramatic light. A few silly things about this release: the cover is an Iron Maiden style picture of a scary wizard (it may be full color, but it's still melodramatic as shit; so don't judge this book by its cover). They have a song called "Superstench." And, at the end of the record they follow a recent trend and waste a few minutes of our time with a track of them making noise and shouting nonsense. It was cool when Agnostic Front did it on the CBGB's album, but that was a long time ago now, guys...*Good Life Recordings... uh oh, no address! Either I'm missing a lyric sheet or these kids really fucked up!*

CONVERGE "Unloved and Weeded Out" 7"

Maybe Coalesce, Congress, and Converge should, well, converge, or coalesce, or form a congress... or come up with band names that don't all mean the same thing! Well, I sort of figured Converge was washed up after they broke up and then decided to reform, but I sure was wrong. This is improved in every way from their full-length. First of all, the recording is

much clearer and less flat, and their guitar sound is finally... well, clearer and less flat. Second of all, their experimental tendencies have finally panned out into some great, completely original music. The record begins with fast tom drumming, and a pretty guitar melody plays over it before they dive into a hectic mess of shrieking and off time, twisted hardcore. Jake's vocals are deeper, throatier, and much less emo than before... actually he's starting to sing a little like the singer from Overcast, with the deathmetal growling going on at some points, but there's a lot more feeling in his vocals, so it doesn't come off as flat and fake as that band sometimes does. His lyrics are also getting better and better; where some imitators write abstractly and just turn out nonsense, he creates some real poetry: "I only see you in bad dreams... let me explain. Close enough to feel your words, far enough to read your flesh..." There is a great deal of variety in the music, as acoustic breaks and sudden changes always appear to throw the listener off balance just as he was settling into complacency. The general emotional overtones are of vulnerable rage and regretful angst.

\$3 to Heliotrope/Orionquest, 20 Gerald Road, #2, Brighton, MA 02135

CRUNCH "Trigger Happy Trespasser" CD

Helmet-styled midtempo pounding grooves here, played with a really rough, jagged, deep guitar that breaks into more melodic, almost major key parts every once in a while. There are also some noise parts where even the drums join in the chaos before returning to the song proper. Towards the end of the record there are a few faster parts, a long acoustic intro, and even a guitar solo or two as well. The singer's voice is also rough, deep, and jagged, and he sings in English with a light Italian accent, although when he occasionally speaks his voice sounds sort of nasal and annoying, almost as if he had a Southern US accent... that is certainly unexpected. As I said, though, he speaks only rarely. The lyrics are sometimes confusing, undeniably original in their unusual use of English ("with your blood shed out on your clear hands you could write an Urban Safety Book"), and often attack television and media culture, which is to their credit. I'm left unable to decide on a general impression of this record. *Vacation House, Via San Michele 56, 13069, Vigliano Biellese (BI), Italy*

CULTURE "Born of You" CD

First of all the cover of this CD (Francis Bacon's screaming picture of the Pope) has been used far too much in hardcore already (on the original cover of Integrity's first full length, on the cover of a Transcend record... or maybe it was Majority of One, which one's which?, and on the tattoo on Alexei's arm) to turn up on a third CD cover looking exactly the same. And while I can't pick out any particular stolen riffs, the music and everything else on this CD sort of strikes me the same way. Remember the acoustic intros from early Unbroken? They're here. Remember the heavy metal Slayeresque riffs from Unbroken's second full length? They're here. Remember the shouting deep vocals from Unbroken? They're here. I guess there's a bit of Strife and Earth Crisis here too, and plenty of "abstract" lyrics that express a vague discontent without really pinpointing the problem, plus some important-sounding song titles like "Born of You" and "Silence Surrounds," from songs that include popular phrases like "pain fills my void," "empty shell of a human being," "I wage war on myself," and "I fill my latrine with spite." (Where did that last one come from?!) Really, it's a well-recorded CD, the songs are decently structured, there are no really weak parts, and it has some feeling in it; but sometimes when I'm confronted with solid mediocrity I get extremely impatient with hardcore music today for treading water and running in place so fucking much.

Conquer the World, address above

DARE TO DEFY "The Weight of Disgust" CD

The cover is an (apparently computer-simulated) close shot of a bloody nose. The music is fast metal, a lot like "Reign in Blood" Slayer songs, though not quite as fast tempo-wise... you know the deal: play really fast and yell over it, then hit the slower, rhythmic dance parts, often with the fast guitars still going but the drums slower. Vocalist Les sings like

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everybody in NYC who grew up on "Age of Quarrel" Cro-Mags does: he speaks and yells in the toughest voice he can muster, occasionally doing little growls. I actually really enjoyed their song on the East Coast Assault compilation, but I think that had a little more personality than this incarnation of the band. You can tell it's important to these guys to seem tough; for instance, one song ends with singer Les shouting "beeatch!", the lyrics are all about "the accumulation of my hate," and there's one song called "Brick" (preceded by a sample of a guy screaming at a woman) about how Les is apparently going to hunt down his ex-girlfriend and kill her with a brick ("you lie there a mess, released waste on your dress, so poorly unattractive, not good enough for Les"). However, if these guys really wanted to seem tough, they should scrap their song about how they have to use drugs to escape the horrible pain of their existence, and replace it with a song about what they're doing to actually be strong enough to face down their enemies. Also, they might want to reconsider the song about Les's ex-girlfriend, if they ever again want to get respect from any women who respect themselves. Finally, I don't think they should have ripped off the Catharsis cover art for their liner notes, but maybe it was an accident?

Too Damn Hype, P.O. Box 1520, Cooper Station, New York, NY 10276-1520

DECKARD "Just Plain Ordinary" 7"

What kind of band is Deckard? Just plain ordinary. Not really hardcore, either. I helped set up a show they played once, and they were really good guys. But when this record began, with semi-distorted major key pop guitars and a guy singing in a high and not-so-practised singing voice about the "sunshine on his face," I was in Inside Front hell. It got a little better later in the song, as they backed away from the major key a bit and a guy in the background did a little yelling. At the end of that side is a funny part where they apparently went up to some kids in their neighborhood and invited them to be on a record; one of the kids sings a little ditty for us that actually gave Deckard some decent competition. The second song is better, more quiet and reflective, pretty much acoustic but for a few more distorted old Fugazi-esque breaks, with the vocals taking it a bit slower and more angst-ridden as well. The second side ends with a recording of their landlord being an asshole as he evicts them; that was sort of funny. Their lyrics are fairly decent in their reflections on fragile moments of peace and broken relationships between individuals, and they seem like a sincere band. But as I don't listen to alternative college rock, I don't really know if they do what they do well. *\$3.50 to Centrifuge, 3215 Ira Hill Road, Cato, NY 13033*

DISCIPLINARY ACTION "-" 7"

As I mentioned, this and the Confusion 7" are old old old, but Hardway guy still wants me to review them. OK—where the Confusion record had great rhythm and a lot of pure testosterone splendor to recommend it, this falls sort of short. The singer, who sounds a little influenced by Ray from Warzone in his choppy, choked up vocals, does sound genuinely hateful. There's nothing really wrong with the music, it's just so predictably straightforward in its take on tough NYHC that it ends up pretty damn boring. There are some unnecessary blues solos that I found more annoying than anything else, the transitions from one part to the next are a bit abrupt, and so many other bands have done the "play-fast-shout-about-how-hard-life-is-play-slow-growl-about-how-sick-it-makes-you" thing better. Plus, the lyrics are not only predictable but also not really well done; on one song the singer says "fuck" about 20 times in thirty lines, it seems to be because he couldn't think of anything else to say. Or maybe he's so frustrated that it just comes out that way, who knows. Perhaps back in '92 when this came out it was something special (although I listened to NYHC more then than now, and thinking back I doubt it) but it hasn't stood the test of time.

Hardway, address above

EMPATHY "Under the Lost Smile" CD

This band was definitely more ready for a full length than their labelmates Culture, even though the latter's music would have been more to my taste if only... Here we have lots of "emotional," melodic music, with the distant

metal influence that has filtered down through traditional hardcore—what that means here is that there are some pretty thick chunky guitar parts, long acoustic parts, and a lot of more complicated parts where one guitar strikes open chords and the other one plays melodies over it. The singer alternates yelling with singing, mumbling, and talking, all with a vulnerable edge to his voice that, combined with the melody of the guitars, prevents this record from ever being aggressive even where it goes heavy. This, I'm sure, is deliberate, as the childlike/sentimental artwork, samples of young women talking about losing their dreams, and abstract meaningful lyrics attest. The introduction to the CD is an at least eloquently written letter of appreciation from the band to the listener for giving them a chance. I guess that while I never listen to this kind of music, because it seems to inspire people to have fits of melancholy and self-doubt rather than hit weights or go to a decent college, this stuff is decently played, has enough of an edge, and seems sincere enough for me to restrain myself from writing it off. There's a lot of weird stuff at the end, including a cover of some classic rock song.

Conquer the World, address above

EVERSOR "-" 7"

This 7" starts with really quiet, melodic music moving at a fast pace, and the singer comes in singing really high and melodic as well, a lot like Ray on the "Ray and Porcell" 7". And although there's some distorted guitar in there, for the whole record everything remains gentle, high pitched, and melodic. All the songs are love songs. At least it's not too slow, I guess this is pop with a tiny bit of hardcore influence. You know, it's really well done and well played, so if you like melodramatic major key love songs and want an alternative to Depeche Mode or whatever maybe this is your cup of tea. In fact, it's so poppy and pleasant that it doesn't even make me fear that hardcore is softening up... nobody could ever mistake this for hardcore. The packaging is also really pretty and well done; the band logo is actually raised off of the cover like braille. *Green, address above*

FADEAWAY "-" CD

Where others have charged them with being generic straight edge hardcore, I have to admit to a taste for the now split up Fadeaway. Their record starts out with the acoustic/melodic introduction, then heads for the mid-tempo super-chunky metallic hardcore, with the singer screaming lyrics over it that are probably more generic than the rest of the package ("I suffocate in a time of endless suffering that won't let go," "Live in fear, never question why"). But their music is by no means sub par, and their singer sounds like he means it; he has a good screaming voice, a scrawl wrong but at the same time harsh, as if he is really burning his throat out. The songs are fast enough to maintain momentum and interest, and have enough complexity to avoid using riffs that have been used too many times. Even their metal edge is restrained just the right amount. So while this is certainly not different from any other music being made by all the bands in the mainstream of 1990's straight edge hardcore right now, I would certainly recommend it above the work of their peers such as Everlast or... well, they're too numerous to mention. The recording quality is clear and excellent as well, and their split 7" with 2 Line "we suck" Filler is included. *Conquer the World, address above*

FINAL EXIT "TEG" CD

The spirit of Project X lives on in Sweden, and their name is Final Exit. Fifteen songs in seventeen raging, fist-pounding minutes. When I heard this record for the first time I was more excited than I had been in a long time about any music: 100 mph authentic mid-80's hardcore, with catchy choruses and breakdowns, deep-voiced throaty screaming that burns with sincerity, and song titles like "Revenge," "Talk Behind My Back," "Flame of My Conviction," and "Respect"... in the last one, the singer even talks in an Ian/Minor Threat sarcastic voice at the end of the song, as the chorus is screamed in the background. Plenty of bands in the US have tried to imitate the "days of old", but all have failed and come off as flat and backward-looking. Somehow Final Exit has the genuine energy to pull it off as well as the old bands did—the good Chain of Strength 7" comes quickly to

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mind. Even the details are all perfect: rather than only singing about the "brotherhood," they give equal time to singing the praises of the "sisterhood;" they have a fast song called "One Weak Link," which only has two lines of lyrics: "have we broken the chain, or have we chained ourselves down?"; and the lyrics to a similarly short song, humorously entitled "Mutilated Scumbag," proclaim "You crossed my path, you piece of shit, don't ever let it happen again!" There's a song called "Higher Form of Killing," with the lyrics "the Allied Front laid quiet for days, approaching now the 4th; the troops stood strong, morale was high, as fate would take it's turn." That strikes me as poetic. Finally, the musicians have names like "Kid Stone" (that should sound familiar to fans of P'X), and are leaping fifteen feet in the air in every picture. . . including the drummer. I think they did this just to entertain themselves (the liner notes read "dedicated to the ink on our construction gloves!") and "by the way, some of the lyrics are dead serious"), but the finished product blows away almost every other hardcore record this year. *Desperate Fight, address above*

FOCUSED "The Hope That Lies Within" Cassette

Some of the music on this record works, some of it doesn't. It's all at a uniformly slow tempo, with complex mixtures of acoustic and heavy guitar melodies with chunky metallic lines; sometimes these combinations come off as powerful and beautiful, but just as frequently they come off as disorganized and self-indulgent, even occasionally jagged and out of tune, as in the case of a sporadic lead part in one segment of the second song or a part near the end of the fourth song. As before, Focused's songs are really long, and their frequent changes and complexity would have carried them through just fine if only they hadn't made these songs quite as long as they are. Singer Tim has always had a good deal of charisma, some of which comes across during his frequent speaking parts, less of which comes across during his self-righteous screaming parts when it always sounds like his voice is about to break. The recording is pretty damn clear, although the guitar and drums don't sound quite as staggeringly heavy as they should have to make this a really memorable record. The best, most effectively moving songs are probably the first two, the second of which is convincingly impassioned in its decrying of consumerism and its demand that we "kill the image"—too bad that there's a catalogue packaged with this record, depicting unnaturally handsome fashion model-type youths modelling the latest trendy fashion clothes from Focused's record label!! Finally, at the end they do a Chain of Strength cover (though not off the "What Still Holds True" 7", mind you) and I feel like this band was more at home in their own style. A crucial factor about this band, that I've looked past in order to be impartial, is that Christianity is the most important thing in the world to them. If you're Christian and want to listen to hardcore, but the unbelievers make you uncomfortable, this is (was, as they've broken up) the band for you. On that note, let me personally implore any of you out there who are interested in Christianity to consider the Bible from a historian's viewpoint first and see if you find that approach convincing, before accepting it as the word of the Lord. The New Testament was written in small chunks by many separate individuals, and even the book of Mark, the oldest book in the collection, was written at least 30 years after Jesus' death by someone who didn't even speak the same language (Aramaic) as Jesus did. The New Testament was collected together from a number of different conflicting texts, all of which claimed to tell the story of Jesus and the right ways of the Christian faith, and none of which claimed God as their author. Any biblical scholar will tell you this and more. Keep an eye out so that no one will mislead you into believing anything for bad reasons! Everyone wants converts to their cause, and no one but you can know what's right for yourself. *Tooth and Nail, P.O. Box 12698, Seattle, WA 98111-4698*

GOVINDA HARDCORE PROJECT "Il Meglio Dei Due Mondi" CD

As their name seems to indicate, I fear this band has fallen into the same tendency as other overtly religious bands often display, of putting their religious agenda so far before their musical one that their music seems like

mere cheap propaganda. However, I can't investigate that hypothesis any further here, because everything is in Italian. Their music is almost all fast, and stylistically sits somewhere on the border between old-fashioned straightforward melodic hardcore (like a more singy latter day Seven Seconds, perhaps? The vocals are, like another band I reviewed above, reminiscent of Ray's on the "Ray and Porcell" 7") and fluff pop punk... maybe some of it is like old Farside, but I'm reaching here because I don't really listen to any of that stuff. They also have a lot of really bluesy metal solos, some of which were interesting, the rest of which fit with the "silly pop punk" side of their music. The first two songs were the ones that caught my attention: there was enough speed and energy to maintain some momentum, and the singing style, while still high and melodic, seemed to draw upon the traditional Italian love ballad/opera sound, if you can imagine that: so the vocals came out sort of haunting and dramatic, especially on the second song. That was interesting enough to hold my attention, but after those songs the rest of the record was far too heavy on the "pop punk" side. And, as you could have guessed, it ends with a few minutes of Indian-style music praising Krishna. Just as I expressed my concerns about Christianity, let me repeat myself about so called "Krishna Consciousness": don't let the blue god get you! Looks like a cult group, dresses like a cult group, talks like a cult group, must be a cult group. *Vacation House, address above*

GRASP "-. 7"

I think the recording quality on this record isn't as good as most of the other ones in the stack this issue. For one thing, the singer's shrieking vocals are mixed too loud over everything else. His shrieking style is similar to that of many of the Ebullition band singers... you know, that shrieking thing that has become so common today, that tends to make one singer sound alot like the next singer. Maybe this guy sounds like the Fadeaway singer would if he had a much weaker voice. The band seems to have some potential here, they are certainly competent, although they need an original angle to differentiate their chunky slowish hardcore style from every other band that plays this way. There was a fast part in the third song that was such a relief from the monotony of the rest of the slow-tempo'd record that it made me think to myself... what if they had put in a few more tempo changes? The record includes a twelve page insert that includes the lyrics (which deal with important subjects like alcoholism and rape, although I'd like to see them try harder to present clear solutions), explanations of the meanings of the songs, and a brief tirade against capitalism; I always think it's a good deal when bands try to make their intentions clear, so that was a plus in their favor. I do think however that they need to work on improving and differentiating their music and message bit. *Construction, 12344 Pascal, Grand Terrace, CA 92313*

GROUNDSTATE "Pinwheel Cement Driver" CD

The recording is clear but pretty textureless, and in general that could be also said about the straightforward '90's metallic hardcore music on this full length from an apparently new band. It's mostly midtempo chunky stuff, but there are enough fast parts to keep it from being monotonous. The guitars indulge themselves in the occasional metal shriek, and sound fairly heavy and deep, though they sort of lack bite. The singer screams, but his voice has very little muscle, so it comes off as emotive rather than impassioned or—God Forbid—angry. Could they be Christian? The lyrics seem to deal with religious issues ("for the Father judges all"...). Their drummer occasionally makes good use of his toms, he should do that more. I get the impression from the music and general approach that these guys might be able to get along fine with Empathy. A few of the songs have details worth mentioning: the third one has some poppy, silly melodic parts tossed in to throw off the listener when the heavy part comes in, and that works pretty well to make them sound a bit aggressive there where they fail to in other places. The fourth song begins with a sample that another band in this genre, I believe it was Everlast, has already used. A great deal of the seventh song is acoustic. Finally, and this really substantiates my theory about Empathy, they end the CD with a cover of a cheesy rock and roll song. Unlike Empa-

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thy, however, they still really need something to set them apart and give them personality. *\$10 to Regression*, 22753 Lingemann, St. Clair Shores, MI 48080

HATCHET FACE "Volume II" LP

This is a band that fans of fancy, prefabricated modern day "hardcore" (don't make me name names!) would deem untalented, but how wrong they are. It takes a lot more talent to have the energy and musical sense to make music like this work than it does to buy a couple thousand dollars worth of equipment and just play "heavy shit, dude." This band reminds me of music from the 80's, not from the NYC straight edge scene, but from the early days of crossover punk/hardcore when everything was messy, straightforward, and honest. The singer has the hoarsest, most burnt out screaming voice you could imagine, but he manages to stick it out the whole record, and he sounds for real. The recording quality is pretty rough, but it actually complements the rough sound of the guitars and, well, the whole band. There's a whole lot of straight fast old hardcore/punk stuff, not over 100 mph but definitely fast enough to carry some momentum. From time to time these fast parts break down into old fashioned hardcore breakdowns, grooving choruses, pounding slow parts, or really raw '80's style solos that are rough and restrained enough to bear no metal pretension. No song is long enough to wear out its welcome; in fact they even seem a little short by today's standards, which really helps to maintain the momentum. In short, this record is absolutely relentless in its raw, rugged musical charge. Even the lyrics are straightforward, up front, and often hilarious: "All the lights have me in a trance. I stare and soak when I get the chance, switch the channel, change the colors... now I have to kill my brother!" (Those are the entire lyrics to "Prime Crime.") "Fuck the fashion, all your fashion, hardcore passion, you're just a fucking doll, dressed like a Goddamn doll, fuck your fashion, fuck my fashion, fuck the fashion!" No abstract pretensions here. I think that amounts to genius.

Figure Four, 35 Eliab Latham Way, E. Bridgewater, MA 02333

HEADSMAN "The Morning" LP

This record comes in sort of like it's underwater: ephemeral high melodic guitar lines, and two tracks of vocals, one mumbled and one sung in the background. This goes on for quite a while, until I feel half-hypnotized. Don't be fooled: the second song comes in much harsher, the singer roaring in a deep voice over drawn out distorted guitar chords, as the melodic guitar parts retreat to the background. The song picks up a bit to a chunkier midtempo, and alternates different takes on the same repetitive, mesmerizing sound structure before plunging into a final fast part to charge to the end. The third song maintains the same heavy, deep mix, but has a faster, more rhythmic approach, maybe a little influence from danceable US hardcore. The singer's growling, roaring voice is pretty damn deep and powerful, without sounding too fake like deathmetal or some "tough guy" generic hardcore bands. The rest of the record basically remains with the limits of the styles of the songs I've just described, and the melodic guitar parts rarely reoccur; at some points, there's enough rhythm and speed for it to have some real strength and power, while at other points the slow, repetitive music is somewhere between being mesmerizing and being dull. So though it never lost enough of my interest to warrant criticism, I would like to see this band introduce a little more variety and complexity in their music, in case other people have a shorter attention span than I. The lyrics are a little clumsy in their handling of the English language, though they draw upon the work of poets Coleridge and Blake, and also from Jim Morrison (!?) and Franco Battiato (am I uneducated for not knowing who this guy is?). They generally deal abstractly and somewhat inaccessibly with subjects of life, death, loss, and struggle, from what I can tell; in a better moment, they proclaim "Kill everyone and you will be God, in a kingdom of the blind, an empire of sins, a kingdom of the deaf." I like this record, but I would choose it more for listening during a long, steady late night drive, than to get my adrenaline pumping before an act of terrorism or a political science exam. *Green, address above*

IMMORAL MAJORITY "-" 7"

Very straightforward old-fashioned midtempo hardcore; this band probably is/was a contemporary of By All Means. Gruffly shouted Italian vocals, which sound rugged but need a little bit of extra emotional push to get them over the top (they're monotone enough to seem almost chanted), lay over rough guitars that play basic, mid-length songs, like the slower songs from the first Sick of It All material, only not as catchy or as tight. The last song is more chunky and sporadic than the others. The lyrics consist of a warning not to trust politicians and statements of pride ("I'm looked at with a lot of disdain but I don't care"). There are some rough edges here in general that need work, but this is a really old release. *Green, address above*

INDECISION "-" 7"

Between this band and Shutdown (the latest band by that name), straight edge hardcore is back in Brooklyn NYC; that's either a sign of the impending apocalypse, or a good thing—I don't know which yet. This record would have made a good demo, it's a little rough to be a 7"... I know that a million 7"s are coming out every day now, but it's really important to be ready, so that your record will stick out from the others. You can play traditional, simplistic hardcore with the verse/chorus song structure, breakdowns where the guitar starts and then everything else joins in, etc., and still make great, really interesting music if your details are original. However, a young band like Indecision often hasn't really settled on specific details yet, and that is apparent in some of these songs. The other songs, while also basic and straightforward, have enough pure youthful energy and drive to be memorable. The first song has some raw power to it, but the second one is the one that sticks out: it alternates a bouncy, happy-go-lucky funky bass tune with fast, angry assaults in which the singer yells things like "I'm as straight as the barrel pointed into your mouth (sound familiar? See the Final Exit review...) in conviction of your lifestyle and everything you're about, you question me and my way of life but who are you to measure? So polluted and so stained is your life forever..." Released Power Prod's, Herschaft Alain, Av. V. Olivier 10A, Box 67, 1070 Brussels, Belgium

INDIGESTI "Sguardo Reale" CD

This is pure beauty. This is the CD re-release of the music from an '82-83 Italian punk band, and it's the real thing. Imagine, if you can here in '96, this: a band that plays as hard and fast as they possibly can, the drum sound a mess of broken cymbals and bangbangbang snare, the guitars playing the fastest, catchiest, most blistering 3-chord attacks you could imagine through fifty dollar dimestore amplifiers, and the singer shouting the lyrics as fast as he can in his natural, unaffected voice (high, sarcastic, shrill, exhausted, and impassioned all at once). If I remember correctly, they sound something like the Germs, or maybe the Vandals with twice as much speed and energy... they definitely could have blown away some of the old Southern California punk bands of similar styles. Some of their songs are only a glorious eighteen seconds in length, for instance, "No to the System": "no to the system, never, never, no to the system, never, never, no to the system, against the system!" And true to his words, their singer is now, 13 years later, operating an underground music label on which this CD was released. There are no pretensions here, no self-indulgence or boring bullshit: just lots of blasting, uncompromising music and message (some of the lyrics have more depth and poetry than the aforementioned ones). Even the photos included show people of all different backgrounds going fucking crazy... rather than cookie-cutter trendy kids standing around or imitating the latest dance or fashion craze. Maybe I'm romanticizing a time gone by, but I think we could still stand to gain from looking back...

Vacation house, address above

INMATES "Government Crimes" 7"

These guys must have had a laugh doing this. It's imitation dirty, scummy, drunk, messed up, gutter British punk, and the details are all there in even more profusion than in the original: messy, fast three-chord lines, fake British accent, swearing between songs, loose and "talentless" music (even

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though this band contains members of some more well-known acts...), hilarious lyrics. Their one variation from tradition is that they down-tune so low that the individual notes are indistinguishable, but this just adds to the overall effect. The record we received for review is even laced with scratches, if not soaked in vomit. They do a Chaos UK cover ("I'm being victimized, police won't leave me alone...") just in case anyone had missed their point up until then. If you've missed my point up until now, let me offer you some lyrics: "throwing bricks, swinging sticks, riots in the streets, anarchy and chaos, law and order will get beat" "Wanna see a riot, gonna do some crimes, wanna see a riot, have a good time... wanna see a riot, glass on the ground..." *Brainwashed*, 2602 Princeton Rd., Cleveland heights, OH 44118

IVORY CAGE "TV Head"

The recording quality is much cleaner and clearer on this record than the older Green releases like *By All Means* or *Immoral Majority*, and the songs are better structured and more diverse. The singer uses a lot of distortion on his voice, which keeps it from being very personal, but he seems to be into it as he shouts. The times when he leaves it off, for instance parts of the second song, are better than the rest. The guitars mix powerful, chunky grooves with higher notes and just enough melody to use the full spectrum of sound; they lend a real texture to this record that does a lot for it. The drums sound tight and pack a lot of punch, too. I think kids who like slightly "progressive" hardcore like Snapcase should like this; I actually like it better than Snapcase. The packaging is beautiful, and the lyrics (which are in English) use the language with much more fluency than most of the other records from Europe in this issue. They eloquently discuss the scourges of injustice, mass-media anesthesia, and racism in today's world.

Green, address above

JASTA 14 "-" 7"

Atmospheric, progressive modern hardcore, maybe post-hardcore? They play at a decently quick tempo, there's a lot of melody and complex parts from the guitars, often high pitched or noisy lines, and for most of the record neither guitar is fulfilling the traditional hardcore role of playing deep, heavy notes while the other one plays the melodic stuff... with the result being that there's not too much force anywhere here. That doesn't seem to be any accident, though—I think this band is pretty aware of what it's doing. Their singer alternates speaking, sometimes as gruffly as he can, with screaming in that high, torn up screaming style we're all familiar with. The last song is an instrumental in the style of the rest of the 7". Their song structure is loose and drawn out, parts come in that you didn't expect, and often the transitions are a little rough. I think a little brevity would help them tighten up their approach; also, it's great they are trying to shoot for a more mature, melodic, complex style, but as it stands right now their music rarely manages to express any emotion and thus comes off sort of flat much of the time. The lyrics are pretty simple, the lyricist seems to be still on uncertain ground as he approaches the task of writing: there's a song called "geek" where he claims, I hope in jest, that "if they come near me I'll incinerate, kill, destroy, humiliate... don't touch me, I'll kill you too"! And, there's a lot of silly rambling in the liner notes. *Centrifuge*, address above

JIHAD "God's Forsaken People"

This seems to have been done by some kids who have brains in their heads and care about what they're doing. The music sounds sincere. Although the record starts out with a brief melodic bass line it quickly turns ugly and abrasive, the singer shrieking in a convincing torn throaty voice which is similar in style to a number of other bands (say, Jasta 14), but just sounds more real. The music is midtempo, pretty simple, the recording is not perfect, and the songs are not memorable enough to be classics, but the band included a decent amount of packaging with explanations of the songs and their intentions as members of the hardcore community, and that's worth a lot to me. It shows they are truly concerned about what they are doing and have some real goals. They didn't even misspell any words.

\$3 to Schema, P.O. Box 1161, Battle Creek, MI 49016-1161

MAINSTRIKE "Times Still Here" 7"

This is great. The music is authentic, speedy late 80's hardcore—I'm talking 110 mph, with fast breakdowns at the end, shouted choruses, the works, and none of it even sounds false or backward looking. Side By Side is the band in whose footsteps they worthily follow. Any band that puts eight solid, catchy songs on one 7" is already a cut above. Oh shit, I just noticed—the singer has "free John Joseph" written on his arm in the photo!! That does it, this is one of the best records of the year. The guitars do the super fast thing, occasionally throwing in some chunky build-ups or brief 80's-style dive bombs (like Porcell did before he left hardcore to join the Moonies), or the occasional burst of harmonics. The drums do the Youth of Today/Straight Ahead double time bit, without ever pausing for air. There are a couple places where their music refers back to older stuff; for instance, the end of "How I Feel" is a cover of the end of Judge's "Give It Up," and the song after that begins with the guitars playing Darth Vader's theme song from Star Wars. Everything here seems real, from the clear and direct straight edge lyrics ("Break the Cycle," "Skin Deep Love," "Can't Bring Me Down") to the photos of the strong, healthy band members giving it their all, to the well-written essay about avoiding pitfalls of commercialism and making hardcore/punk a true alternative to the mainstream lifestyle. *Crucial Response*, Kaisersfeld 98, 46047 Oberhausen, Germany

NATIONS ON FIRE "Death of the Pro-Lifer" CD

The final release from this great band, and it sets the standards this year for sincerity and content. Not only is the music 100 mph, completely catchy and adrenaline-pumping old fashioned hardcore, rough and unpretentious, but their approach is inspiring. Singer Edward sings straight from the heart, in his natural, emotionally involved yelling voice, and he seems to care more than any other singer about what he is attempting to communicate. He ought to, as well: the songs here deal with the scourge of far-right politics in our world (anti-choicers/"pro-lifers" and racists/homophobes included), and the "underground" struggle to be (in their words) independant rather than alternative and to avoid being sucked into particular political parties with their limited goals. Elsewhere they speak of television ("it kills my creativity, kills my time, now I realize my life must be mine...") with a great deal of clarity and intelligence, and in a song about sexual abuse of children they wax frighteningly poetic: "he's got a dick, he's getting bolder, he's got a wife, she's getting older... and his daughter is a flower in the desert called their home." And just when you're afraid that the title track is a silly call to militant violence that ruins it all, you read Edward's essay in the liner notes, in which he explains his stance on abortion legality and other human rights issues—and explains that the title is about the recent passing away of the king of Belgium, who was opposed to abortion even in cases of rape. Indeed the liner notes are extremely detailed and well done in general, listing a NOP discography as well as lyrics and other stuff. The CD ends with a clear live recording and a hilarious rave song they did for a laugh.

Incidentally, I think they should have named the record "death of the anti-choicer." There's not space here for a detailed discussion of the topic of abortion, but to be brief: I think "life" is much more than just a chemical reaction like a heart beating... my definition of "life" is living as a free, independant, emotionally developed individual in this world, experiencing things and, as soon as you are able, making choices. To think that life is nothing but a series of chemical reactions like heartbeats and reflexes is to be so cynical and scientific as to take all of the beauty and meaning out of the very concept. To say that a man in a permanent coma, who will never mentally or emotionally return to our world, is just as "alive" in the human sense as a healthy, awake individual, is to leave out most of the truth. And as for the subject of "potential" life, a fertile man and woman who stand next to each other constitute a potential human being, if only they would have unprotected sex... should we lament the passing of the short-lived sperm and egg that these two "cruel, murderous"

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individuals choose not to unite into a human life? The "potential life" argument holds no water, for everything is potential to some degree, and to assign a certain level of potentiality as being "potential enough" in every circumstance would have to be a completely arbitrary choice. So, what I conclude is that while almost all of us are "pro-life," some of us are "anti-choice" for others and believe that no one but themselves (or their God, to whom they inevitably attribute whatever they themselves really believe) should be allowed to choose what is "potential enough." Fight fascism—fight the anti-choice movement. *Support European hardcore! Get the vinyl from Genet, P.O. Box 447, 9000 Gent 1, Belgium or, CD from Conquer the World, address above*

NEGATIVE MALE CHILD "Little Brother" CD

This is that brand of metal that passes for "hardcore" in some circles these days. I imagine them opening for Biohazard, or, even more likely, Rage From Within the Major Label Machine. So, I should talk shit about it and write it off. However, there's something here that I think is a good deal. The singer seems to genuinely care when he writes about the people he watches throwing themselves away, in songs like the title track and "Burn Out." He sings in a East Coast-style choked up, throaty, high screaming voice, and there's some heart in his vocals—sometimes, like in the chorus of "Dirty," he builds to an emotional climax. Here are some of his lyrics: "I remember a young boy, he looked just like you; everything there was to know, that you boy knew, Fire in his eyes, it was him against the world... that fire don't burn so bright no more..." "I wish I could say it gets easier, but that would be a lie, it won't—as a matter of fact you'll find time scrapes by, the wounds it leaves behind don't heal over very well..." "Do as I say, don't do as I do—little brother I want something better for you..." As for the music, there's lots of deep, grooving, sometimes even very bluesy guitar, backed up by a loud, funky-sounding bass. The drummer uses congas and other traditionally non-rocknroll drums, which in places are original and really set this band apart. The recording is, of course, major-label metal quality and thickness, which I guess does what they want it to, and they are a very tight and versatile band. If it sounds like you'd like it, well, you probably would. The same goes if you think you'd hate it...

Too Damn Hype, address above

ONE FOR ONE "I Won't Lose" 7"

Although derivative, this is certainly not a bad 7" for this young band. Fast, energetic, basic hardcore, with a lot of danceable rhythm coming from the drums in places. When the guitars are not playing the basic fast 4-chord riffs, they add some metallic touches, which (except in the third song) are well integrated and not overdone... they rather help to give a little variety to the music. The singer yells in a sometimes strained but never breaking voice, which seems solid and fairly strong, but he still seems to be struggling to figure out how to really let loose. Everything is pretty solid, and the slightly shaky song structures will probably tighten up over time. Nothing is extremely memorable or catchy about this record, but if the band keeps at it they should develop into a capable hardcore unit. There's a place on the last song where they do build to a moving climax during a guitar solo where the singer keeps shouting. *Released Power Productions, address above*

ONE LIFE CREW "Reality Check" demo

Damn I hope they didn't copy all of these with the same horrible, muffled sound quality I got. Here we have seven compilation songs and three live songs on one tape. The first four songs, from their most recent session, seem a little rushed. Singer Steve still has a lot of natural heart and conviction in his vocals, as he has ever since he sang for Confront in the '80's; but when he says "Jeah" like MC Eiht, or "Old school, sucka," in a tough guy wanna-be hip hop voice, it really sounds out of place. I would recommend he restrain himself, unless he really enjoys doing it enough that he doesn't care what anyone else thinks. The songs still have the old fashioned style and sound to them, and although as I said the slightly shaky song structure makes them seem rushed, these four songs are less obviously derivative from '80's NYC hardcore than their older stuff; there seems to be an ele-

ment of more recent Cleveland metallic hardcore mixed in, and it works. The third song has a chorus that sounds remarkably like the chorus from Integrity's "darkness"—I think that was just an accident on the guitarist's part, but drummer Chubby Fresh shouldn't have gone along with it with the double bass and all. The second song has meaningful lyrics about kids who get obsessed with causes that are meaningless in the long run, and in the first song Steve suggests that kids "put mind and body to use" and feel good about themselves... of course, in other places he's threatening to "gut you like a pig." The fourth song of the first session is slow, like the Cromags, and Steve is less comfortable vocally there. The second session includes two songs from the Inside Front #8 compilation, and a third song which is faster, tighter, and more genuinely exciting old-fashioned hardcore than anything else this band has done. None of these seven studio songs were recorded at Mars like their Victory record was, and while they still have good quality recordings, Mars did give them an extra edge. The live songs are well-recorded and pretty well played; they include Meanstreak's "Final Word" and Confront's "Our Fight." Before playing that song, Steve threatens (obviously to the members of Catharsis, who are the only ones to have done such a thing) "don't change my lyrics or I'll change your life—no apologies accepted." Now, I hate to bring this up again, but since they put it on the tape, I have to: I was the one who, in the Catharsis cover of the anti-racist song "Our Fight," changed the lyrics to make it anti-sexist and anti-homophobic. I went to an OLC show in Washington DC after Steve had made all those threats, and I was prepared to stand up to a guy who weighs more than twice as much as me. But, my life was not changed, and no apologies were offered or accepted—Steve told me that he had no problem with me after all and not to worry about it, and only Chubby Fresh offered any conflict... (mostly he just cried about me singing "No One" in his face during the Integrity set). I get along fine with everyone in this band now, except the drummer; but it's important that people know how the whole conflict turned out, since this live recording captures it when it was unresolved.

a whole \$6 postpaid from the band: 4221 Bushnell Rd., Cleveland, OH 44118

OPPOSITE FORCE "Near" CD

Pure heavy metal/"hardcore" at it's best here. The recording is perfectly clear and heavy, like a metal band's would be; the guitar lines sound like something from Slayer or possibly Metallica, in their alternation between chunks and complex, super-aggressive riffs; the drummer uses his double bass with ease and just enough restraint, and has more bite on his snare than I've ever fucking heard; and the singer sings with that deep, roaring voice that today's crossover bands generally use, although he sounds like he really means it sometimes as he announces every painful, twisted syllable. Everything sounds perfect, the musicianship is tight as hell and the song structure is great with plenty of changes and fast parts, and even the rare solos and acoustic parts come off smoothly and only add power. As far as this genre of music goes, this is the top of the line. All I can complain about is that their songs are a tiny bit long, and that in the quest for pure heavy force bands like this one often lose the edge of emotional power and sound a little flat. The lyrics are well done, clear, and socially concerned as well, fortunately, since so many bands like this have nothing to say... or, worse, stupid bullshit to say. Put away your Madball and Metallica records, listen to this. In the thanks list, the drummer thanks "Vic's Kickboxing Center," and writes "I want to say that I hate all those who smoke at concerts in closed spaces." One guitarist dedicates the record to a friend of his who has passed away, and writes "to love the world and life also in suffering, to accept with gratitude every ray of sunlight, and even in pain, to not forget how to smile." Hell yes. *Vacation House, address above*

OPTION (promo of upcoming release)

Option have come a long way. I didn't think they were ever going to pull it all together to be a competent, effective hardcore unit, but they have. If someone put this in front of me and said it was new material, roughly recorded, by Strongarm, I would believe them. The same mixture of metal-

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lic melodies with Syracuse chunk parts occurs here as on the Strongarm full length, and, as on that full length, they pull it off with skill and memorable feeling. The songs are a little simpler, which does not detract from them. Also, although the singer even sounds remarkably like the Strongarm singer when he screams, he throws in some other stuff: roughly sung parts and shouted parts, both of which are well-integrated and only add to the music. Danny, Inside Front mailroom supervisor and bomber extraordinaire, says this sounds like Sick of it All—he's fucking wrong, don't listen to that guy, he can't review music for shit—but he does get points for drawing my attention back to this band. If they stay together and make the right decisions (as far as labels, shows, etc.) about presenting themselves, they have what it takes to be a good fucking hardcore band. They're coming from behind, so we'll see. *band: 391 S. River Street, 2nd floor, Wilkesbarre, PA 18702*

OTIS REEM

Otis Reem is my favorite ska band, not only because they effectively mix jazz, hardcore, rock, swing, and blues with their brand of new-styled ska, but also because they do it with such an excellent ear for catchy, solid music. The first two songs here display their more silly, brainless, ultra-danceable side, and they fortunately balance that out with a powerful, slow old-fashioned ballad... and with a remix of their ska/hardcore song "Persistence" that includes even less horns. I sort of liked the original better, just because the horns gave it a little extra flavor. The recording quality on all of these is excellent, as are the delivery and the solos. The second side is a live recording, which is not quite as perfect as I'd like to hear from this band. The recording quality is good for some of the instruments, but others are mixed to quiet or misrepresented in their sound. Sometimes the energy level drops a little bit, as well. But there are some good moments in those three songs: sometimes the energy really is there, amazingly so for a live recording; and of course, these guys all being top notch musicians, there are some breathtaking moments where everything comes together into pure improvised brilliance. *Riposte, 901 Kings Mill Road, Chapel Hill, NC 27514*

PERMANENT SCAR

Fast, melodic hardcore with high, singing vocals. These guys could go on a bill with Everser and the "Govinda Hardcore Project" and anyone who liked one and came to see them would probably like the others. However, it's pretty damn harmless. There are pure acoustic parts that are sort of pretty or cute I guess, and even the most speedy distorted parts are in a major key. Once again the vocals remind me of Ray on that damn "Ray and Porcell" record, yes the one with the drum machine that everyone involved is probably ashamed of. Even the intricate melodic/metallic guitar lines remind me of Porcell's playing on that record. At least they don't use a drum machine. There are bursts of double bass drumming in some places, that was unexpected... and whenever the music does have any power to it, it comes from the steady, solid drumming. The lyrics seem to be about difficulties in relationships between people, as you might have predicted. I do like the packaging, it comes in an unassuming cardboard sleeve with a stamp on it that says "Permanent Scar." *Green, address above*

PROPHECY OF RAGE "Restless" 7"

What exactly is a prophecy of rage? I hope it has some interesting deep meaning to the band members, because although it sounds imposing I can't figure out what it could mean or refer to. The music here is definitely very aggressive, midtempo, with punchy drums and coarse guitars that pack some power even though they don't have quite as much bite or depth as they could. The singer is probably influenced by John Joseph from the Cromags, although his voice comes across deeper and more choked up than the guy from Dare to Defy, and he also seems to be a little more comfortable with his position as singer. Throughout the first song and the beginning of the second, the songs are simple, with basic straightforward single guitar lines, but then for a brief moment they surprised me with a beautiful wash of impressive guitar harmonics before returning to their traditional format. That hinted at a versatility they should really do some-

thing with rather than playing music like so many other bands today in the tough hardcore genre. There are moments in the third and fourth songs where they add a bit of texture to their music again, as one guitar plays an octave higher. The lyrics of the first song deal with violent retribution towards an individual member of a gang that has been bullying other people; that's something I wish would happen much more frequently, and if POR are actually doing it, good for them, they should open up a chapter where I live. *Mad Mob, Hagelbergerstrasse 48, 10965 Berlin, Germany*

ROOSEVELT'S INAUGURAL PARADE "- 7"

This is really melodic, emo/alternative rock and roll type stuff. The singer sings or, occasionally, screams, in a high, broken voice, a woman with a similar but clearer and prettier voice sometimes joins him, and the guitars are barely distorted as they play their pretty melodies. Major key, pleasant stuff. The lyrics mention teardrops, sadness and regret. I'm searching for something else to say... well, the speed is midtempo, it's executed smoothly enough, the recording is Ok... but what the fuck is it doing reviewed next to a "Prophecy of Rage" 7"?!!..And All the Hills Echoed, address below

SHIELD "Vampiresongs" CD

Clear, well-played, well-recorded, original hardcore from Sweden—as I've learned to expect all Swedish hardcore to be. Shield play a complex mixture of acoustic and electric metal/hardcore, all very intricate and melodic, and often quite pretty. It rarely builds to any sort of energy, but I can see people who like smoother, more soothing "post-hardcore" really enjoying this... Their singer alternates a lot of speaking with some yelling, he pulls it off smoothly, and comes off as more vulnerable than anything else. Most of it seems pretty lighthearted, as the cover (a faux-scary picture of the band members as vampires against a dark sky) indicates. There are places where I think the music becomes too whimsical, and I fucking wish they'd left off the fifth song, a completely acoustic rock and roll pop tune/singalong thing that sounds like fucking pop radio trash. I'm afraid that's where this band's musical sound may be heading... They have some socially concerned songs, including the entertainingly-titled vegetarian song "Die, dinner, die" and a disturbing song about sexual abuse of children that has a weird almost eerie major key ethereal guitar part in the middle that I could imagine hearing on a movie soundtrack. *Desperate Fight, address above*

SIX-O-ONE "- 1st demo

Here we have a last-minute demo review. As with all demo reviews, the question here is not what's wrong with it (horrible production and mix, horrible drum and guitar sounds, loose song structure and delivery, etc., that make it unlistenable), but what is right with it—and there are definitely some promising elements here. The drummer employs unusual, ultra-hecktic, cymbal-based beats, the prominent bassist uses unusual chords and progressions, and the whole band plays in unusual time schemes... in short, there's a lot of Bloodlet influence here, without it being an imitation. That's great, if you ask me; and if this band continues to evolve into a jazz-influenced, experimental hardcore band, they should be quite a groundbreaking force to reckon with. Their songs spread out, like Bloodlet's or Starkweather's, into vast soundscapes filled with constant changes in texture and mood. This band will either figure out how to become like all the generic hardcore bands out there today, or they will evolve into something special... or, most likely, they will just break up like most young bands do. *Pity, the band: 3345 Quilici Rd., Reno, NV 89511*

SKIPLINE "Incubation" cassette

For a first release, this band is pretty tight, especially the drummer, whose internal consistency is especially discernable in the double bass parts. However, the guitarist seems to occasionally hit notes slightly out of place, unless that is deliberate, and if it's not my bad hearing they tend to slow down a bit here and there. The music is Ringworm-influenced straightforward hardcore, with fast parts and slow parts and a slight metal edge, but no solos or anything. The guitarist adds in the occasional interesting sound, but still seems to be finding an identity in that respect. The drums are clear,

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although they could sound heavier, and the guitars are mixed perfectly clear and heavy. The vocalist is the weakest link, as of now: his monotone manner of blurting out the words in the toughest-sounding voice he can muster just doesn't express any emotion, and when he really gets into it (as on the chorus of the first song) his voice starts to break, which still doesn't help much. The intro- and outro- ductions are both really well done atmospheric pieces, mixing unusual drum and guitar noises with samples to create a sort of Eastern musical flavor. *band: P.O. Box 360141, Strongsville, OH 44136*

SKURJ "Shattered Age" cassette

I walked into an empty cafe where this band was playing by accident once, and live they were fucking blistering punk rock and roll. The tape they gave me is toned down a little bit, but still good stuff, if you like punk rock and roll. It reminds me a lot of old Social Distortion, even the gravelly singing, let alone the bluesy solos and catchy country-style simple riffs. Now and then it's too toned down, and a couple songs strike me as radio-friendly in that Rancid/Green Day way, with the quiet parts and the rock out chorus. The drum production could have been better. The other two details you need to know: there are twelve full songs on this cassette. Skurj means "scourge" in Virginia punk jargon... just as one of the musicians spells his name "Skot." *band: P.O. Box 1824, Hayes, VA 23072*

THE S—TROCKETS "@#%*&@!" 7"

Bratty, fast punk. You sort of know what you're in for when you see the cover art, a Japanese animation-style drawing of a naked girl with a knife about to stab a sad looking naked tied-up guy... that is, if their name doesn't inform you first. The songs are put together in the tight, pop punk rock and roll tradition. The singing is annoying as hell, deliberately nasally and extremely obnoxious, and the lyrics are pretty silly as well in their description of the band members' romantic problems with nazi skinchicks. The guitar plays basic three chord blues riffs, only fast and distorted so it will be "punk," and throws in some blues solos as well. The one part that I really liked, despite all the silliness and the immature name, was the drumming: super fast, very punchy and powerful, tight, with a lot of momentum. Their drummer should play in some old-fashioned rabble-raising punk band that matches his ability... say, the Mormons. *Oh shit, where's their address?!! Maybe it's in the ad they sent...*

STORMCORE "To the Point" CD

This music is very much influenced by old and recent NY hardcore. There are bursts of speed, like Straight Ahead once did, and lots of tough sounding backup vocals, which are not always well integrated into the songs. I think Biohazard was also a heavy musical and lyrical influence here, because I can hear parts of their songs from their second album (say, "Shades of Grey" for example... and don't ask me how I know their songs, please!!) in here—for instance, in the beginning of the chorus of the fourth song on here. (Another example, from the first song is their lyric "In this country, the land of the free, a trial for me? I'm considered guilty!" where the original Biohazard lyrics read "in this country, the land of the free, I'm an innocent man arrested: guilty!") Other than that, the fourth song is one of the songs I like more; it begins with a vaguely threatening bluesy guitar solo, and has more variety in texture than the other songs... lyrically, it is a rejection of organized religion, challenging, "God, I wanna see you now!" Elsewhere in their lyrics they discuss hating themselves, hating people who stab them in the back, and hating the cops. Probably the best song on here is the one sung in Spanish, and I feel that if more of the songs had been sung in a language they felt more comfortable with, they might have come out more smoothly. I would recommend that this band work on developing an individual style of their own, and on getting a clearer, thicker recording next time.

Hardside Records, David Maniella, 22 Allee de Maurepas, 35700 Rennes, France

STRONGARM "Atonement" CD, and "Divislon" 7"

Today I was in a drugstore, and they were selling this in the "Rock and R & B" section. I'll try to look past that, but it's interesting to note that Christian hardcore bands seem to get a lot more financial backing than others...

Do you think that's a fair advantage? If it comes from the support of the rich Christian infrastructure of our Western society, they can hardly call themselves "counterculture," can they? More like a force from the mainstream sent in to subvert us from within, to seduce us as "rebels" into returning to the same traditional morals that have governed our people for the last two thousand fucking years. This theory of mine would be wrong if the financial power and business clout it took to get this CD into the drugstore all came from the hard work of hardcore individuals who live completely against the grain and just happen to be Christian, but how likely is that? Anyway, I'm sure that even if that is the case in the grand scheme of things, Strongarm isn't aware of it; they seem pretty sincere and for real. The music is, if you can imagine it, a mix of Tension with the new Earth Crisis full length (and I mean the latter comparison in the best possible way, if such a thing is possible at all). The record comes in with a Snapcase-esque harmonics melody over a gong crash, which is really powerful. From there on you have a mix of melodic yet heavy guitar work with straightforward danceable chunk-chunk open-E-chord Syracuse-style metallic hardcore. The singer alternates screaming in a deep, strong voice, with speaking very seriously and convincingly. The mix and recording quality are perfect, and the songs are solid and well-put together as well, with more than enough complexity and twists to be original. The lyrics are decently written and tactfully restrained in their discussion of Christian issues such as crises of faith. The packaging is also perfect, with good artwork. Three songs from this full-length also came out on a 7"; they aren't any different from the ones on the full length, and so the 7" seems like nothing more than a ploy to pull in the vinyl-only crowd... sounds like a trick Shelter would pull. The bottom line is: Strongarm is a great '90's hardcore band, hands down, but if they want to be taken seriously as a member of the hardcore community rather than only the Christian community, maybe they'd better get the hell off their large-scale Christians-only record label and start taking part in more than just playing similar music. Come, Strongarm: join the hardcore community—we'll welcome you with open arms, even those of us who disagree with your religious views. Whatever you do, don't give skeptics like me more reason to believe that Christian hardcore bands are nothing more than sheep in wolves clothing, sent into our community to steal the younger kids and take them back with you to your religious cult. *Tooth and Nail, address above*

SWITCH STYLE "-" 7"

There are some really fast parts on this record, like Strife or Abhinanda do, with the drums going double time and the guitars alternating blazing open chords with chunky builds. These parts alternate with slower, more rhythmic grooving parts, sometimes interspersed with harmonics, similar to Snapcase. The first and third songs have more of the second parts, the second has more of the first. One singer has a pretty strong, deep shouting voice, and a very simple, traditional approach to his lines, the other has a higher, more choked up voice, and they shout the choruses together. It's all pretty well done and recorded, and comes off without a hitch. I'll bet if this was heavily advertised in the US it would be as popular as all the other stuff in this vein is over here. The one obvious drawback is the lyricist's clear lack of familiarity with English; he should work on that, and in the meantime, I think it would be just fine if they sang in Japanese! I understand English is more widely understood, but they could just have a friend write out translations for them to print in the liner notes.

H.G. Fact, 401 Hongu-M, 2-36-2 Yuyoi-Cho, Nakano, Tokyo 164, Japan

TENSION "The Sickness of Our Age" 7"

We all know these recordings of these songs, they've been all around on a series of demos and compilation tracks for the last couple of years. They are a good band, their fast playing, high-pitched impassioned screaming, super-catchy choruses, and decorative guitar harmonic touches make them stick out from the rest as memorable and exciting. Their singer speaks clearly and seems to care, and the whole band is obviously working hard;

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these qualities help their excellently composed songs to come off with youthful excitement and conviction. During the final song, which deals convincingly with the mistreatment and betrayal of Native Americans, they build to a powerful emotional climax. I would strongly encourage this band to hurry up and get some new music into the hands of the public, before we decide that they are just going to try to live off of these songs forever. It already looks like they're doing that, so time is short. Also, although the cover is a well-chosen photograph of a pair of men throwing stones at a tank, there is no explanation inside of what is taking place in the picture or why. The lyric sheet includes the slogan "One man's terrorist is another man's freedom fighter," but we don't need slogans; we need to be educated about world events, so that we can take an active role in improving our planet. Because Tension does not help us to understand what is taking place on the cover, it comes off as if they only used it for the image rather than to make a statement. *Endless Fight*, P.O. Box 1083, Old Saybrook, CT 06475-5083

UNSETTLED "- 7"

Messy, often super-fast, slightly grindy punk. I can see these guys playing a show with Hatchetface, although Unsettled would have to open. The singer has a similarly raspy, strained voice, although his is even more trebly. They frequently break into slow metal parts, which gives their songs the variety they need to be interesting. Some may find their messy execution off-putting, but I find it refreshing. When I've listened to too many pretentious, complex, boring heavy metal bands, I just put this on and it completely clears my system out. Some of it reminds me a of a punker version of Corrosion of Conformity from their earliest days, if anyone can remember. The recording is just barely clear enough for the listener to be able to figure out what's going on almost all the time (I can't remember if this was recorded on a four or eight track)... but that just adds to the raspy, raw tone of the whole thing. The lyrics are simple and direct, but unlike some of the other bands in this issue's reviews, who seemed at least aware of the occasional silliness and over-simplification of their lyrics, I don't think Unsettled are really aware of how funny it is when they have a song with the sole lyrics being "Fighting to stay alive, face down in the gutter, forced into the streets by society, by society." My apologies if any of the band members are actually lying face down in the gutter at this moment, forced there "by society." *Passive Fist*, P.O. Box 9313, Savannah, GA 31412

VEIL "- 7"

The beginning, with a bass line played as guitar chords are held and then paused, reminds me of the beginning of the second Chorus of D. 7", but the similarity stops there. Before you know it a drum roll has ushered the listener into a super-fast hardcore part, with the singer yelling at the top of his lungs in a convincing, youthful voice. In the details, the whole arrangement sounds more like 90's hardcore than 80's hardcore, though. There are slower more metallic parts that emphasize that. And, shit, the second song starts with the stereotypical acoustic introduction that hardcore ripped off from metal. You know, if these bands would just go straight into the song, these days it would be not only more powerful but also even unexpected. The whole song is a lot slower and more atmospheric/"emotional" than the first one, with a lot of acoustic guitar spread through it, and it just doesn't have the energy of the first one... but just when you had given it up for lost, they throw in a little burst of hyperspeed at the end to get your hopes up. They need to do more of that and less fucking around! The rest of the record is pretty much similar: good fast parts, occasional interesting midtempo metallic parts, and slower parts that get a little dull. The liner notes are interesting: there we learn that the singer is named Raoul, that he and another member are Krishnas, that their bassist not only is wearing a "life.love.regret." Unbroken shirt in his photo but also uses his section of the insert to announce "love.trust.broken.pain.", and that their drummer is a long-haired guy who uses his section of the insert to be very defensive in case anyone criticizes the band for having him, a "non-hardcore guy," as

the drummer. Also—what do you think the name of their record label is supposed to imply? Hmm... Finally, the secret message in the matrix of their record is that Nietzsche misquote that I printed on the back of an old issue of Inside Front after I heard it from Scott of Bloodlet. That's hilarious if they got it from Inside Front... Nietzsche did not say that!

Threesome, P.O. Box 5284-6130 PG Sittard, Holland

WALLSIDE "- 7"

This record starts out with a cute, major key, pop punk sounding melodic part, and even when it launches into the fast part of that song it's still major key and pop punk sounding, though the singer is screaming in that broken Ebullition voice about how he's "fading away." The bass is pretty loud in the mix, and sounds like funk bass, which doesn't really work. The second song is similar, and although it doesn't sound quite as cute as the beginning of the first one did the funk bass is doing its thing twice as much. There is a good part in that song where they hit the listener with a sudden burst of speed. I liked the second side more, the major key/funk bass stuff was more restrained and the hectic energy was thus more emphasized. There were some parts there where the singer sounded like he really meant it. The record comes with a little booklet of lyrics, quotes, and a couple sentences from the record label, describing his goals as self-reliance and independence from large scale media control, that seem sincere.

And All the Hills Echoed, P.O. Box 401304, Redford, MI 48240

WITHSTAND "Into My Own" 7"

Gorgeous green vinyl. This record begins with an excellently played classical guitar part, that goes on long enough to be appreciated before the heavy guitars we all expected crash in. The mix is a bit unbalanced towards the vocals, which are shouted very clearly, almost as if they are just being spoken loudly. The music is straightforward midtempo '90's hardcore, and when it comes in it has some force, but it doesn't vary enough to quite maintain its momentum all the way to end. The second song has some interesting rhythms in it, the drummer actually sounds like he is playing African drum fills at some points, which I think is great (its probably just that his toms have an unusual sound, but the result is the same). I found myself just listening to the drummer's confident fills through the whole song (except when a misplaced and overdone heavy metal solo interrupted me, but that only lasted a couple seconds), he definitely has a notable and interesting style. It's not too fancy, but as I said it's confident, and he knows the right things to do at the right times to make it interesting. The second song in general has more variety and texture than the first, which makes it more interesting. This band still has a distance to travel to reach the level of skill they need, but it's their first 7", so we'll see. I would recommend that the singer work on being able to bring more variety to his vocals, and that the band work on tightening up song structure and delivery a bit. It doesn't sound like they're trying to play exactly in the style of any of the generic varieties of hardcore that are so prevalent today, so maybe they can go somewhere good. *Fist Held High*, P.O. Box 2652, Madison, WI 53701

AS WE SPEAK/IGNORANCE NEVER SETTLES split 7"

The AWS song starts with a fast bass line, then a snare drum roll ushes in speedy melodic hardcore with loudly spoken/shouted vocals that carry some emotion effectively. The mix is clear and good enough that it doesn't hold the band back at all. There's a slower part in the middle, but the pace never loses its momentum. On a second listen, the two guitars are both adding lots of details and flourishes that really add texture; it's a job well done. INS's singer has a more throaty screaming style, and the band is a little slower and more metallic. The recording quality and skill here are still good, though, making this a good record. Their song is about how the US government is evil for not admitting to us that they have aliens from outer space locked up, or something like that. When their singer pauses to speak in a self-righteous young voice about this injustice, I'm reminded of my worst fear—that hardcore kids will become so wrapped up in subjects that have no relevance to their own lives or anything they can affect that the

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whole scene will just come to nothing. The packaging is decent, it gives us the information and lyrics we need from each band.

Winter, 30 McIntosh Court, London, Ontario, Canada, N6C-6A7

CORNERSTONE/UNIT PRIDE split 7"

Cornerstone needs to mix their vocals lower, so that we can hear the rest of the band better... if you've heard the Halfmast song on the Inside Front #8 CD, you'll know what I mean. In fact, the two bands sound remarkably similar: straightforward guitar lines, yelling vocals that are certainly old fashioned, but indicate that the singers might both do well to work on feeling a little more comfortable with really letting loose, and riffs and song structures that both betray an obvious affinity for 80's hardcore... Youth of Today sure does come to mind! Of the two bands, I'd say Cornerstone is the more developed, in that they throw in some memorable moments: a good buildup on the crash symbol in the first song and a good chorus on the second song that alternates a catchy slogan ("don't you ever say you were") with a guitar harmonics part... and get this, in the background during the harmonics part, their singer screams and really does let loose this time. (I think he may have been helped out by a little vocal distortion this time, but I'm not sure). The Unit Pride song comes in with a great throaty "Gooo!", and goes on to a more authentic sounding 80's fast hardcore song, catchy breakdown at the end included. Now, new jack that I am, I never listened to Unit Pride, so I honestly don't know if this is a new recording or an old one, and Lost & Found don't tell us in the liner notes either. My overall impression from this 7" is that while this is the same thing Mainstrike is doing—playing 80's straightforward, sincere hardcore in the 90's—Mainstrike comes off as having intentions that are at least clearer if not possibly more honest (as I honestly don't know what Lost and Found does for hardcore besides taking money and committed bands like Cornerstone away from it)... and Mainstrike is also, at this point in time, a better and more skilled band.

OUTCAST/ZAO "The Tie That Binds" split 7"

Zao play a long, sprawling song with a shaky, uncertain instrumental part in the middle that they would have been better off without. The song comes in alternating moments of quiet acoustics with bursts of screaming and distortion, and that is well done except for a couple moments when the band doesn't quite come in tight together. They go from there into a straight hardcore part, the singer screaming, with words being spoken in the background more smoothly. This works well enough too. Near the end of the song the singer's voice starts to really break up and crack. The song ends with a restrained guitar solo in the background, its sound and position in the mix are nontraditional and it comes out sounding a bit like a violin. The musicians in Outcast seem more confident: the song structure and execution is a little structure and execution is a little tighter, and there are some interesting guitar flourishes here and there. Their music is also a touch more metallic than Zao, as far as the riffs themselves go. Their singers, however, are less solid: every once and a while one of them sings like he really mean it, but more frequently one or both of them is singing in an unconvincing deathmetal voice, or, in parts of the second song, singing like they're in a rock and roll band, which doesn't really fit. This is a release from a new hardcore label from a Christian perspective; the liner notes read: "My power is there for you to grab ahold of. Your generation is dying faster than any other. Your generation is going to take the world to the brink of destruction. If you don't stand and scream the truth, then the blood is on your hands." I can see where they're coming from here, even if I don't believe in God. That stuff about our generation is 100% true.

Steadfast, 1129 Middle Ave., Elyria, OH 44035

STRAIGHTEDGE AS FUCK COMPILATION II CD

Straightedge hardcore, 1990's style, is represented at its purest by the Swedish bands, if you ask me; and here they all are on one CD. It's by no means an entirely solid CD, as there are twelve bands on it, but there is some really good material here, and you have to give the label credit for giving

all the new bands exposure here. You can see how far music in this region has come by comparing this music to the original "SXE as Fuck" compilation, which had fewer bands, lower sound quality, generally weaker song structure. Shield sounds like their latest full-length here, only much better; the same goes for Doughnuts, although they still can't shake that slightly murky sound that follows them everywhere. Now, here's an idea that I hope they hear and think about in Umea: why don't Shield, who always have the best fucking production I've heard from Sweden, produce the next Doughnuts record? Other than that, Doughnuts sounds really good: the vocals are confident and strong, the music is tight and well-put-together, and the lyrics to this song are really fucking good too: "sometimes I hate myself with my eyes wide open, but with my eyes closed... I die." Abhinanda sounds rushed here, as they do on their new CD: there are some great parts in the song, but overall it's lacking something. Final Exit are the real fucking heroes here: they premier an old-fashioned hardcore song, like their full-length only twice as hard and direct... it has a great alternating guitar part that sounds completely original, even in the hands of such an "old-fashioned" band. The lyrics are the real kicker: "No thought out plan, no pointed fingers, no questions asked, no answers given. No reasons why, no right or wrong—if we play that song, will you sing along? Because that's all you want, that's all you need: your comfortable identity. You think you're strong? I'll prove you wrong—sing along!" At the breakdown, the singer announces that the rest of the song contains nothing original, and that they are only pandering to tradition, and they launch into a big sing-along part! Imagine all the fucking kids singing along as the vocalist points in their faces and proves his point... this is incredible, in one minute they present everything that's wrong with hardcore, and even back it up with ironic proof. The singer is so wrong to announce the end of the song contains nothing original—it is completely original, everything hardcore was meant to be: a spitting in the face of tradition, clearly and passionately presented, with nothing held sacred as everything is held up to the highest standards. The other bands on the CD, including Refused, Purusam, and others, each play their own version of the Swedish 1990's hardcore sound, with varying success... except for a weird pop punk band with a female vocalist, that sounds like Green Day. *Desperate Fight, address above*

To sum up: my top five favorite releases for this issue are:

1. Final Exit song on the new Desperate Fight CD compilation
2. Congress LP
3. Nations on Fire CD
4. Mainstrike 7"
5. Final Exit CD

US hardcore had better do something quick to catch up!

Calvin and Hobbes



OUR COMMON REFERENCES ARE EVENTS THAT NEVER HAPPENED AND PEOPLE WE'LL NEVER MEET! WE KNOW MORE ABOUT CELEBRITIES AND FICTIONAL CHARACTERS THAN WE KNOW ABOUT OUR NEIGHBORS



This, from one of the greatest media figures of all! You would think Calvin would be more concerned with job security.

Demo Reviews

By E.S.O./Open Season

ARISE Weird, offbeat metalcore with shitty vocals. Too glammy for me. Arise shows musical skill, and I can tell they're trying to be different, which can be an awesome thing. I get the feeling though, that they're trying too hard to be different, because the music is not very tight, and the songs just don't flow that well. It's not bad, hell I've heard far worse than this. I'm reminded of Jasta 14 a little bit. Newer 14. But why the hell do they cover a Celtic Frost song?! Arise, 26 Farrington St. Franklin, Ma. 02038

CLAY First of all, I thought it was funny that this is on 'Boot to Head' Records, with a Doc Marten boot in the logo. Nice packaging though. Secondly, judging by the thanks list, Clay is a Christian band. Immediately I'm reminded of Enrage from Long Island, who I dig. The vocals remind me a lot of Enrage. Hmm, so does the music. There are parts where this guy speaks in a bit of a whine and then starts roaring again. The music is midtempo metalcore, with alternating whiny vocals/hell on earth vocals. They show some decent chops and an unafraid-to-take-musical-chances attitude. Not bad at all, except for the Christian lyrics. But that's thier problem, not mine. \$5 to CLAY, 204 Peach Dr., Anna, IL 62906

COLD AS LIFE First thing I've heard from this infamous Detroit band, who were immortalized in the Madball song 'CTYC RIP', which was about the death of their singer, Ron. Anyway this is CAL without Ron and it's pretty good NY sounding hardcore mixed with some Negative Approach and even an Oi sounding song thrown in. They sing mostly about the perils of drug and alcohol abuse which I imagine they see a lot of in Detroit.

COLD FRONT This demo came with no lyrics, no thanks list, no lineup, nothing. The singer sings rather than growling over the slow, rockish NYHC with the almost requisite hip-hop influence. He sounds a little like Life of Fagony's singer, with more of a hip-hop style. Kinda like Sub-Zero, but better. When I listen closer I pick up some pretty good riffs, once in awhile, I'm not blown away by this, but I'm not sickened, either. \$5 to po box 564266, College Point, NY 11355

FLYCATCHER "Pee" - Gosh, I guess I don't need to review this advance tape, since they already review it for me in their press 'kit'. "A dynamic fast rock/thrash/punk style, with good vocals and rhythmic hooks." I call it a piece of fucking shit, alternative Nirvana/Ramones/Smashing Pumpkins dog shit. Affected, whiny vocals, fake angst. I encourage all the hardcore kids in Boston (where these kids are from) to beat the shit outta this band and steal their equipment. \$5 to Fat Baby Records, P.O. box 144 State House, Boston MA. 02133

FURY OF 5 primer tape. By the numbers metally moshmetal, straight outta the home hardware. Similar to 25taLife and many other NYC bands, with More of a Berkland influence than I can stomach. With so many bands out there playing this style of music, you really need to strive for something better than this or stand out. Their songs are pretty fuckin' long, too long for me. The vocals sound retarded, like 'Of Mice and Men' or something. These guys need a lot of work. Jay Fury 8 Kimberly Dr., Asbury Park NJ. 07712

GRIDLOCK Good recording on this four song tape. Slower Mass. area hardcore with minimal drumming, ok vocals. Lots of back-up shouting on this. Occasional fast parts, occasional 2x bass. Not bad for a first effort from this young band, if they keep at it, they might have something. They thank the 'Cleveland Mezzmo' just because. Not Bloodbook, but the Cleveland Mezzmo. They probably meant Bloodbook. They also sound a little like that East Coast Anarch band, Hard Response. Not as melodic though, I've heard worse. Gridlock, po box 602, CHeshire MA. 01225-0602

HOURLASS This tape is better than I thought it'd be. After seeing them live I figured this would suck, but it doesn't. People keep telling me they sound like Groundwork, but that doesn't help me very much, as I've never heard Groundwork. I doubt I'm missing anything. Anyway, this is pretty original sounding hardcore with some different chord progressions and different changes than what I'm used to, and that's great. The vocals remind me of Chris Erba, which means the vocals are snotty and hoarse screaming. Some of this sounds kinda dreamy emo to me, which is not so great. I'm also reminded of Deadguy, which is great also. The lyrics are presented in that 'I'm gonna use big words to con-

fuse ya' style that too many bands try to pull off. Big words or not, I could still tell what they were talking about, which is the degradation of the individual by the majority, and the degradation of women, and how ashamed they feel to be me. . . despite this, one of them is wearing a Side By Side shirt on the cover. Mike Zebrowski, 100 Bering Ave. Kenmore NY 14223

JUNK - This is a Czechoslovakian hardcore band that sings in their native tongue, the first to ever assault this pair of Yankee ears. Nice full color packaging, decent production. I'm not quite sure who they sound like, but they have mostly midtempo drumming, offbeat tempos combined with chunky riffs and quite a few leads and proficient guitar flourishes. This is better than I thought it'd be. The tape comes with bilingual lyrics, and a little explanation after each song. They even have a song about how we should be nice to retarded people. I try to be, except when they start drooling on me... Day After Records, Horska 20, 352 Ol As, Czech Republic, Europe

MAINSTRIKE - "Youth Crew 95" Older sounding, fast part/slow part straight edge hardcore from Europe. A poor recording and an overall lack of any distinctive characteristics deprive me from enjoying this. I can't hate it too much though, what with little Calvins all over the lyric sheet. Commitment Records, Vissteeg 12, 6811 Da Arnhem

OUTLAST "Conspiracy" More European straight edge. Five songs with a murky recording that holds this back. In a Youth Of Today vein musically, with a slight effect on the vocals, kinda like the No Escape demo. This was recorded at two different places, and the last three songs have a much worse recording quality than the 1st couple. Very fast in places with lots of bass leads where everything else drops away. This isn't bad, its just not that overwhelming. Also, the lyrics are in a self-pitying, "I'm alone, weak, and crying" vein that makes me wanna beat them up and steal their equipment. The music doesn't fit with the lyrics. Its weird how so many European bands seem to have such a good grasp of the English language, when so many American bands are content to sing about their subject matter in very retarded, comical ways... Uprising Tapes c/o H. Lindqvist, Rattareg, 112 583 30 Linköping, Sweden

QUARANTINE Lousy recording on this four song demo. Anti-govt. lyrics in an original kind of way, with an anti-smoking song also. Fine by me. vocally reminiscent of SFA. Musically, chugga chugga stuff with occasional burst of speed and double bass drumming, all drowning in a shitty, murky mix. Quarantine, p.o. box 19841, San Diego, Ca. 92159

RESPECT Painfully bad Polish straight edge metallish hardcore. I'm gonna try to go easy on them because they're Polish and everything... this is just really slow and it fails to keep me interested. The recording isn't that bad. This sounds maybe a little like Judge with a Polish accent and no fast parts. I wonder if Europeans laugh at Americans when they try to speak French, or Polish for that matter. Ah, who cares. Respect c/o Unshaken Distro., Maciej Dziegielewski, Kielczew 119, 62-633 Wrzaca Wlk, Poland

SACTO HOODS- Eight songs on this tape, including the Madball version of the AF song, "Friend or Foe." This is very, very basic hardcore with a lot of fast infest-like parts. The mosh parts on this tape are all the same. This sounds quite a bit like old Sick Of It All, except that these fucks drag their songs out too long, doing the same parts over and over. If they cut the songs down I'd like this a lot more, because they definitely have tons of raw, violent aggression. The recording is also raw, but you can get away with it when you play this kind of hardcore, \$5 to Mike 6565 Fordham Way, Sacramento, CA. 95831

SECOND TO NONE -The Bomb '95

Shit like this has no business even calling itself hardcore. This is nothing more than a bargain-basement rap group with guitars and drums. Terrible musicianship. This shit makes Body Count sound good. As a matter of fact these motherfuckers probably love Body Count and Biohazard. Shitty recording quality doesn't help this either. Man, I'm trying to find something. ANYTHING good to say about this piece of shit, and I just can't. I hate to

Demo Reviews

By F.S.D./Open Season

drill hands that are just starting out and could use a good review, but this sucks. Second To None c/o Joe, 112 Summit Court, Lakewood NJ. 08701

SHUTDOWN There have been at least three other bands by this name, from Canada, England, and Rochester (ahem). I guess these shlubs live in a fuckin' cave. Anyway, the tape starts off with a very recognizable sample from 'The Crow'. The singer sounds really young, like a young Ralphie (from the Mob). Lots of speed with nonmoshy slow parts, I can't tell what he's singing about because the tape came without a cover. Not that bad. They could achieve great things if they keep at it. Or they could end up sounding like Into Another. Who can say. E chord riffage in parts also, with crash cymbal interaction. Shutdown c/o Mark Sccondotto, 2668 E 21st St. Bklyn NY 11235 (718) 934-6568

SPIREX Another geeky demo that came with a press kit. I'd swear that it says 'Inside Front-Hardcore Fanzine' or something to that effect on the front of this zine. So why the hell are nerds like this sending us their rehearsed Primus/KMFDM inspired dogshit? Actually this could sound listenable if it weren't for the fucking terrible whiny, screechy Crucifucks type vocals. This is a two man band with no bass player, and if ya ask me, they need to hang it up. Or at least stop singing like that. Oh yeah, their bio says 'Ps- We got the

shit goin' on.' No, they don't. Spirex c/o John Mcneece, 410 N. Bronough St., Tallahassee, FL 32301

STANDPOINT *Opened Doors* -Very mellow non-hardcore stuff on this 3 songs tape. Decent packaging, lyrics included. Soft as it is, I like this quite a bit. The female singer sounds like Diana Ross. There's occasional male backups on this, but I think Riley (the singer) sounds better by herself, as the backups kinda clash with the female crooning. Standpoint, 28 Tudor Drive, Wayside NJ. 07712

THROWBACK 'Pay Your Dues'

Four songs from this Albany area band, which seems to be the standard # of tracks for most of the demos I've recieved for this issue. Nice packaging, although no lyrics. They've got a song called 'Rectified Judgement' about racism, that could be a lot better if the lyrics weren't so rote. "We aint down with that racial bullshit". The sentiment is in the right place, they just need to express themselves better. As with Fury Of V and Second to None, there's that hiphop feel to this, not as cheesy as Second to None though. Heavy in spots with fast riffing and double bass. If I was fishing, and I caught this demo, it'd probably a bullhead. Nothing rare and exotic, but def initely edible and worth keeping. Ed (518) 272-8551

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Anthem #4: First off, it's true that if you're long out of high school and have intellectual or esoteric tastes that this probably won't appeal to you much. That said, this is a very sincere sxe-kid 'zine, well done and without the embarrassing faults of most other 'zines in the genre. The kids who do this are positive and for real, and that makes all the difference in making palatable the articles and commentary about "remaining true to SXE" and such. The show reviews and reviews of the latest hardcore records also go into more depth than most Max R&R reviews, thank God, and there is a good news section as well. Also contained here are a well-reasoned debate on Christianity, and interviews with Painstake and Peaceful Nonexistence that don't offer too much. But this 'zine is continuing to improve, and it definitely wins an award for being the only one with X's everywhere that doesn't make me embarrassed of my own subculture. postage \$ to David, 10025 Thomas Payne Circle, Charlotte, NC 2-277 (ph.70--846-1370)

Anti #6: If you're looking to make the "best" hardcore 'zine of the 1990's, Norm Arenas' "Anti" would be the one to beat. The layout is absolutely clear, interesting, and professional, likewise for the printing and photography, and the writing is perfect journalism. There's a whole day's worth of reading here: in-depth profiles (Rolling Stone magazine-style) of ancient hardcore band Cause for Alarm and pop band Samuel, a few good letters (James/Moo Cow writing very intelligently on how difficult it is to avoid being implicated in animal exploitation, a member of Orange 9mm complaining about moshing...wait, wasn't it their singer who jumped on Mike Cheese's girlfriend's head?) and a silly letter (Todd from pop band Gameface saying that Anti's review of his band made him cry, and Norm telling Todd that he loves him), a million ads, very detailed and interesting interviews with Chris Toliver (who tells about his rise to power as a professional photographer), Shudder to Think, Sick of it All (who, if you've seen their latest MTV video, are busy trying to teach America's television youth how to mosh just like they do in NYC), Porcell of Shelter (who talks a little about growing up in NYC, but mostly about his experiences with drug use after Youth of Today and before he joined the Hare Krishnas), and Snapcase. The extensive reviews also go into depth, and to top it all off this issue comes with a 7"

with cover songs by Shades Apart (dull, second rate melodic hardcore) and Ressurrection (who just can't measure up to Minor Threat, sorry!). Despite all that, this magazine still leaves something to be desired, at least in the case of sociopaths like myself: lots of the bands covered seem to be the more pop music/accessible type, not really offering anything truly challenging (that is, truly hardcore) to our musical or cultural world, and above all Norm often comes off as melodramatic and unnervingly soft and cuddly. All that makes for a useful and friendly 'zine, and I'm sure Norm is a solid gold guy, but I personally still like my hardcore to come with some fucking teeth in it. An amazing magazine, all the same. I believe Norm is taking a little while off, so we'll see where Anti goes... \$3 to Anti, 151 First Avenue Suite 107, New York, NY 10003 ...fax 212-627-3206

Anxiety Closet #6: This magazine has suddenly swollen to an unruly size, compared to the last issue... the print is finally readable too, thank God. It's still filled with weird clip art and ads, brief confusing opinions and stories from kids who seem to be mentally a little disconnected, poetry that is sometimes decently political, sometimes a bit funny, and often just moronic, and other weird random bits and pieces of prose and pictures from a generally quirky vegan sxe-kid perspective. I find all that to be a little annoying in such a big dose. The reviews are the worst part, they really didn't say much useful. But there's some other stuff here: a well-researched and -presented article encouraging veganism, a couple intelligent discussions on subjects like the death penalty, and some interviews. The Cornerstone, Snapcase, and Unbroken interviews were brief and didn't say anything that better interviews with these bands hadn't said before, but in the Integrity interview (featuring an embarrassing photo of Dwid with a computer-added floral background) the editor got him to say a lot of interesting things about the role of hardcore as a genuine alternative to mainstream society. Finally, there was the interview with Indianapolis Hardline: the interviewee comes off at first as being well spoken, if a little extreme in his views, but then spouts this shit: "...Hardline does not hate homosexuals. We oppose deviant sexual acts like homosexuality (not homosexuals) that stray from the natural order. Sex is intended for procreation... Sodomy and oral sex are non-productive." LIS-

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TEN, YOU PIECE OF SHIT, A GAY MAN OR WOMAN IS NOT "GOING AGAINST NATURE" BY BEING GAY. HE OR SHE WAS "MADE" GAY BY MOTHER NATURE. WHO ELSE? YOU THINK EVERY ONE OF THE THOUSANDS AND THOUSANDS OF GAY PEOPLE IN THIS NATION DECIDED ON THEIR DESIRES THEMSELVES, DESPITE THE HEAVY STIGMA ASSOCIATED WITH HOMOSEXUALITY IN OUR SOCIETY? AND HOW IS IT YOU HATE HOMOSEXUALITY WITHOUT HATING HOMOSEXUALS... I SUPPOSE, LIKE CHRISTIAN EXTREMISTS, YOU "LOVE" THEM ENOUGH TO WANT TO RESCUE THEM FROM THEIR VERY NATURES, AND FORCE THEM TO LIVE A LIFESTYLE THAT IS CONTRARY TO THEIR DESIRES—THAT WILL LEAVE THEM UNHAPPY FOR THE REST OF THEIR LIVES—IN ORDER TO MAKE THE WORLD MATCH UP WITH YOUR CLOSED-MINDED SICK NEO-NAZI DREAM OF EVERYONE LIVING ALIKE? WHY MUST WE ONLY HAVE SEX FOR PROCREATION? WHAT DO WE OWE TO YOUR GOD OR DOGMA THAT REQUIRES US TO LIVE AGAINST OUR OWN NATURE FOR YOU? MY GIRLFRIEND AND I WILL COMMIT AS MUCH SODOMY AND ORAL SEX AS WE WANT, AND IF IT MAKES US HAPPY AND TROUBLES NO ONE ELSE EXCEPT FOR FASCIST EXTREMISTS LIKE YOURSELF, WHO CARES? JUST TRY TO GET IN MY FACE AND STOP ME, YOU WORTHLESS FUCK... I THINK IT'S HIGH TIME THAT THE RACISTS, NEO-NAZIS, AND MORONS BECOME THE ONE WHO MUST LIVE IN FEAR, RATHER THAN RESPONSIBLE, POSITIVE, CONSTRUCTIVE INDIVIDUALS LIKE OURSELVES. CROSS MY PATH ONCE AND I'LL RUIN YOUR FUCKING LIFE, HOMOPHOBES. TRY ME. Back to the 'zine: there's a lot here, even some of the silly stuff is interesting. If the editors would aim to produce a serious, compact publication, rather than just entertaining themselves, this could be something really good. \$2 to 4 Leona Terrace, Mahwah, NJ 07430-3025

Back To Basics #3: The two really strong points of this magazine are that it puts a great deal of hardcore information, at your fingertips (due to the millions of fliers he reprints and the news he relates), and the scores of interesting, well-reproduced photos of hardcore bands, most of whom are from the NY/NJ area. This issue also has interviews with Earth Crisis (in which Karl, 24 years of age, misspells—apparently in his own handwriting—the words "careing," "finaly," "peacefull," "stratedly," "to" (instead of 'too'), "createing," "auctually" (huh? -), "allways," "agonizeingly," "wedding," "commitment," "musicaly," "awsome" (three times), "liveing," "necessitys," "convience," "loveing," "driveing," "rember," and "couldent" in the course of his plea for people to "educate themselves"), Integrity, Excessive Force, Cold as Life, and Next Step Up. Everything is handwritten in Rick's NYC dialect, which gives this 'zine an entertaining, more personal feel, as does Rick's positive, supportive attitude towards hardcore unity. The only drawback may be that the reviews are all too positive and brief to be very useful, but like I said Rick's main goal is to be supportive and positive. \$2 to 86 3rd Avenue, Paterson, NJ 07514 phone 201-278-7376

Burn Collector: This is a small 'zine, probably for the older "more mature" audience, an entirely autobiographical prose experience. It documents the writer's visit to Providence, Rhode Island, as an excuse for him to compare train stations to gushing "oil wells" of human crisis and emotion, to tell his stories of searching for free beer and food, and to muse further about life and such. This all sounds like meaningless drivel, but the writing quality is superb: Al Burian's style reminds me a little of Henry Miller, it is straightforward and insightful, and even passionate in a roundabout way, although certainly more self-deprecating and ultimately hopeless than Miller. If you read much fiction in that vein, this is worth a try. 2 stamps to 307 Blue Ridge Road, Carrboro, NC 27510

Change #6: When you open the cover, you see: page 1—"Change 'zine" in the old Corrosion of Conformity logo, page 2—a description of one of the bands interviewed (Deadguy) as "the one band committed to hurting you,"

page 5—the editor's brilliant extremely eloquent argument that history will reveal the bands and 'zines that stayed true to hardcore... and he wants to be one of these, page 6—a columnist taking pot shots wildly, hitting everyone from Ben Weasel and "Rev. Norb" to certain bands who aim to "destroy all the fucking meat eaters and replace them with white, middle class vegan hardcore kids who will then purify the streets of our nation's inner cities by preaching the doctrine of straight edge to all those helpless and hapless minorities." Needless to say this magazine has all the teeth that Antimatter lacks, as well as all the quality and coverage. And there are still about 90 pages more... over the course of those, we come upon a remarkably intelligent letters section, great controversial interviews with members of Today Is the Day, Farside, Craw, Fugazi, Lifetime, Deadguy, Helmet, Cornerstone, and the editor of Suburban Voice, an article on the editor's painful experiences in the employment world, a heartbreaking story of how the editor got caught stealing copies to make the magazine and had to pay \$4249 he didn't have, lots of great useful reviews, and of course basketball. There's also an article encouraging hardcore kids to make their culture a threat again by taking truly revolutionary action to stir up trouble with the status quo, rather than merely doing a lot of talking—that endeared "Change" to me... Patrick, name the project and I'm ready, let's not just talk, right? This may be my favorite magazine of all for this issue's reviews. \$2 to 9 Birchwood Lane, Westport, CT 06830 phone 203-221-0525

Cometbus #35: This long-running 'zine is done by an apparently perpetually-travelling punk sort of guy from Berkeley. This issue consists of 34 fairly brief stories: most describe the author's various experiences across the country with a wide variety of people and in a wide variety of situations, others take slightly different approaches from the same perspective, such as the fable told about the Berkeley underground with the punk kids cast as worms and the mainstream as birds. Many of the stories involve extensive drug-use, promiscuity, and other self-destructive behavior that would certainly alienate all my more uptight friends. Still, despite the difference in lifestyles, I really enjoy this—it is packed with irony and interesting, often tragically hilarious, stories, and this guy is genuinely living a lifestyle that is different from that forced on us by mainstream western culture... anyone in hardcore has to respect that. \$2.50 to Wow Cool, 48 Shattuck Square, Box 149, Berkeley, CA 94704

Dead on Arrival #1: First off, this is laid out and illustrated beautifully and professionally—Punk Planet magazine apparently just reviewed it badly on the assumption that a magazine must be a piece of shit to be punk. There are short stories and a lot of poetry mixed with art here, mostly reflecting youth angst and religious questioning... the quality of the work is not brilliant or extremely memorable, but manages not to be laughable, an accomplishment in itself for most poetry. Also here are write-ups on some underground comics, the Kill Rock Stars label, and a couple other tidbits, plus reviews. Neither the reviews nor the write-ups go into too much depth, but the write-ups will be interesting if you didn't already know about the subjects, and the reviews are occasionally poetic (Backlash sounds like "a speeding car running over your foot as the driver spits in your eye"). This was a good start, and the editor has now moved on to publishing "Icarus Was Right." \$5 to P.O. Box 191175, San Diego, CA 92159 phone 619-461-0497

Directed Youth #4: Brief Christian underground music 'zine, brief interview with Six Feet Deep, 25 line interview with some kid's mom, brief reviews, a brief Bible quote, brief photos. Brief. An attempt to communicate more than anything. If you're Christian perhaps you should take him up on it. \$1/donation to 4216 Garrett Rd. #L-33, Durham, NC 27707-6103

Different Life #7: Big, small print hardcore magazine from the Czech Republic, that (being a fucking uneducated American) I can't read. That sucks, too, because it looks great: long, serious looking columns, very in-depth interviews with Four Walls Falling, Portraits of Past, Sensefield, and John Joseph of the Cro-Mags, lengthy scene reports, lots of long reviews, and to top it off features with Rick/Strife and Karl/Earth Crisis that look suspi-

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ciously similar to the ones printed in Inside Front... wait, these are the ones from Inside Front! In fucking Czech! Cool. Anyway, if you can read the language, check this out, it looks like a great magazine. Roman Soumar, Topolcianska 419/10, Litomerice 412 01, Czech Republic

Hard Side Report #1: Shit, now this one's in French. Still, I can read some of it: the first line is "Yo Wassup Muthfuckaz!!", and throughout there are references to "da scene" and "brutal hatecore." Coverage seems to be two parts NYC tough guy hardcore and one part European hardcore. There is a nice long news section (which, in the unlikely event that I'm reading the French correctly, states among other things the unfounded rumour that Chain of Strength is reforming!), and medium length interviews with Crown of Thorns and 25 ta Life (both from NYC), Out For Blood (Belgium), and Golpe Justo (from Puerto Rico!). The Madball photospread centerfold is the finishing touch that leads me to conclude that though this is a good first issue, and it's great to see hardcore coming out of France, their emphasis on NYC hardcore and culture may be a little overzealous. 22, Allee de Maurepas, 35700 Rennes, France

Headline Communications #2: This is the genuine article, a political journal that is actually capable of being a tool for real change. This issue contains an in-depth description of a community resource center in Seattle and what it has to offer, an article describing the present plight of the Western Shoshone and specific things that individuals can do to help, a brief interview with Seattle Food Not Bombs and a list of meal times and other information for that area, an article about the ridiculous Teen Dance Ordinance in Seattle and what can be done about it, a well-done interview with the director of a Seattle magazine that employs the homeless, and an article on rape complete with a page of addresses and phone numbers with which to take action or seek help. The layout, too, is perfect and very user-friendly; let me repeat that not only are important issues raised, but practical solutions are offered in each case. This is edited by Greg from Seattle band Trial, and the sincerity bleeds through every word; if only the members of other more well-known straight edge bands published magazines like this one. If you're politically or socially concerned at all, contact Greg and work together. \$1 to P.O. Box 23325, Seattle, WA 98102

Icarus Was Right #1: First of all, this magazine looks like a College of Art & Design student's honors thesis project in terms of beautiful layout and graphics, which is surprising in that it was actually done by hand by a high school student. It's filled with gorgeous designs, perfect photos, all kinds of clip art, quotes from various writers, and interesting arrangements, so even as mere eye candy it rates high. The content is mostly comprised of short but fairly informative pieces, including write-ups on "underground" comic books, the movies *A Clockwork Orange* and *Romper Stomper*, and books by authors such as Nietzsche, Heller, and Ayn Rand, a "top 6" 'zines countdown with descriptions, a well-researched article on the misleading presentation of information by the dominant Western media, an interview with No Knife (who?), and a Japanese animation feature. The reviews are too short to be useful, and there's an extremely long rant about the review of Dead on Arrival #1 in Punk Planet...those are the bad points. But there's a lot here for anyone who has a brain or broad interests, and the prices (including advertising) are great. \$2ppd to P.O. Box 191175, San Diego, CA 92159 phone 619-461-0497

Interpol Times #9: The best point about this 'zine is that the author is obviously not striving to cater to anyone else's tastes or expectations. The other side of that coin is that the quality and content herein are pretty spotty, but at least it all seems genuine. The well done features are an article about the plight of the homeless and the drugaddicted (and how it relates specifically to people involved with hardcore and straight edge), the interview with Torn, a couple good photos, and above all the rants and banter from the editor on such issues as veganism (con), Earth Crisis rumors and other scene viruses (con), and why so many people are named Mike. The features that are too selfindulgent to be much interest to outsiders are the painfully silly

interviews with Gruff and the Peetanks, the rest of the photos, most of the reviews (too short), and the notable absence of last issue's cartoon—I was waiting breathlessly for the sequel! D.P. Merklinshaus, Auf dem Stefansberg 58, 53340 Meckenheim, Germany

Juggernaut #1: A brief first issue, not too bad, just short. The interviews are actually pretty well done: the Norm/Antimatter one is only one half page, but the Abhinanda interview turns a few good answers out of their lyricist and in the 108 interview "Vraja Kishor" (that's not his birth name, it means something in a language that neither I nor, in all likelihood, V.K. himself speak) spouts a lot of religious silliness that is at least more coherent than most other interviewee babble these days. The editor gets points for asking questions like "I've started reading the Bhagavad Gita, but it seems to me that the main story is about Krishna convincing Arjuna to go out and kill people..." which reveal that however you try to interpret them to make them relevant to today's world, the ancient books of most of today's religions were written to deal with the questions and conditions of cultures long past... which were different from our own in crucial ways. This means that when you read one of these books today you are likely to interpret it in light of your own experiences and get out of it something entirely different from what the writer intended. Of course this won't concern you if one of your fellow morons has convinced you that God himself wrote the book. But, there's not enough space to address the issue of religion here, so back to the zine... Besides interviews, the only other feature is a brief review section, decent enough—in one of them we discover that Rancid dress as if they were Finnish punks. \$1 to Jonas Rosen, Forsg. 17, 591 45 Motala, Sweden

The Mad and the Sick: The typical Inside Front reader may find this magazine just that—mad and sick. It uses the comic book approach to depict stories of sado-masochism and horror, the ratio being about two to one. The artwork is definitely well-done and distinctive, and in addition to the scenes of muscular women abusing weak, unfortunate men, we also find here reprints of the art of Robert Williams, a harrowing collection of artwork created by inmates of the Auschwitz death camp, two stories of infamous murderers, and a page in honor of Dostoevsky's book *Crime and Punishment*. There's some stuff here that makes me uncomfortable and some that interests me, the proportions of each reaction will probably differ from individual to individual. \$2 to 4449A Lookout Pwd., Virginia Beach, VA 23455

No Scene #3 & 4: This is basically a few messy pages, xeroxed and stapled together at the top, with fliers and handwriting copied on them. #3 has a few very brief 'zine reviews, a list of hardcore 'zine addresses, and a couple paragraphs announcing that the editor neither likes nor trusts Christianity. #4 is actually shorter, but with more print and thus more content: interviews with Flick/25 ta Life (in which Rick actually says some interesting things about the developments in his life that led him to hardcore) and the editor of In Effect magazine. That's it. 2 stamps for each issue to 1202 IFI apt. B21 Lincoln, NE 68508

Old Maid #2: It's hard for me to decide about this one. I despise silly 'zines and admire intelligent ones, but this one is, unfortunately, both. The second page is a good example of this: it's a collection of those "Murphy's Law" sayings, and her silly but witty versions of them. The next page has an Alfred Adler quote followed by a useless interview with "skater girl Stella Dorka." The word "dork" (originally a pseudonym for the male genitalia, I believe, but here apparently used to denote a certain unpopularity with mainstream youth) reappears throughout the magazine, in articles about being straight edge in your twenties, the editor's experiences as a skateboarding woman, etc. Quotes from Soren Kierkegaard to Rorschach, from Dostoevsky to Outspoken border silly clip art, bad poetry, an extremely educated discussion of the concepts of God and good and evil illustrated by references to a moronic television skit, a satiric look at "weapons for the straight edge warrior" that seems to have been drawn by a ten year old and written by an eleven year old, well-done (if possibly pretentious?) philosophical discussions of bliss and the human desire for freedom, and an extensive discussion of the possi-

Magazine Reviews

bility of extraterrestrial life visiting earth. I don't know what to say—some of this is fucking annoying, some of it is really intelligent and interesting. If it sounds like it might be as entertaining to you as it apparently was to the author, check it out. \$1 to Christina, 24 Overidge Lane, Wilton, CT 06897

Open Season #6: This is always a favorite of mine, for sheer entertainment value and honest individuality, and this issue is the best yet, featuring a lengthy, involved interview with Cause for Alarm, an interview with Stigmata (which is memorable for this exchange: "Talk about your colorful, charismatic roadies." "Well, our roadies are all convicted felons, covered head to toe in tattoos, and usually weighing 300 lbs. or more." ...and the editor adds a note: "'Think he's joking?'), an interview with Cutthroat (sample question: "What's your favorite fishing lure?"), and interviews with N.O.T.A. and Catharsis (the latter is difficult to read because of the arrangement...but he does ask "Do you get bit by fire ants alot down there?" and makes fun of the singer's last name). The reviews are the best part, they go into depth and add humor and interest as well ("What's this 'power violence' crap? Most of the kids in these bands are neither powerful nor violent." "Seven bands from different parts of the US come together on this to yell and stomp and run double bass pedals." "My neighbors and coworkers are lucky to be alive after I heard this!"). This issue ends with a long rant from Tony Erba about the editors of "Anxiety Closet" in which he describes them as "stinking slabs of rancid gelfite fish," among other colorful uses of the English language. Icing on the cake: a couple good photos of Chorus of Disapproval, a photo of a neo-nazi piece of shit from his town from her days as a hippy, and the thanks list (which includes his African sabre-toothed frogs "Muddy and Drago.") \$2 to P.O. Box 10282, Rochester, NY 14610

Pilfer #7: This revolutionary anarchist magazine is pretty big for being free and without advertising (see the title for how they pull that off). This issue is comprised of a collection of intelligent, dare I say intellectual essays on such subjects as the need for support of prisoners as the victims of an oppressive political system, the tendencies of certain feminists and others to be against their oppression of their own "group" without being concerned about oppression of others, the futility of capitalistic environmentalism, and the history of anarchism in China; also included are a reprint from *Anti-Bolshevik Communism*, information on the Anarchist Black Cross, and an "inspirational" piece on rebelling in the capitalist world. All pieces are extensively researched and footnoted, very impressively done indeed; this is no childish dabbling in politics. The only drawback for the typical Inside Front reader might be that this magazine is geared towards individuals who are already educated somewhat on these subjects; a curious outsider would have to do some research first or risk being confused. Also, there's a good deal of rhetoric here in between the logic, and of course (in true anarchist fashion, even if I'm not exactly an anarchist) I disagree with a number of the assertions in here. I'll give you an example: on the Anarchist Black Cross page is the slogan "No one is free while others are oppressed," which is patently not true if you look around you, however inciting it may sound. In fact, it may be impossible for anyone to be free *without* others being oppressed; for actual freedom of action includes the freedom to do things that may oppress others, and indeed there's not much that you can do that doesn't encroach on the lives of those around you. Donation for postage, if you want, to 135 East 57th St., Savannah, GA 31405

Queen of the Scene: This is a hilarious little comic strip mocking high profile figures in punk such as Tim of Max R & R and Jello Biafra of Alternative Tentacles. Pretty harsh! postage \$ and a little grovelling/begging to P.O. Box 1910, Beverly Hill, CA 90213

Retrogression #9: I don't like this issue as much as former issues. The photos are still well reproduced, and in the Sick of It All interview we finally learn what KRS 1 was doing on their first record, but there's not too much else here. The scene report from Italy was also mysteriously printed in Inside Front #7, and the remainder of the magazine is mostly the editor and his ex-girlfriend writing back and forth about their breakup. Maybe that's your

thing, but some of the writing is on the level of (and I quote:) "Everything I do seems like a big waste of time. Why do I even bother? I guess it doesn't matter, what else would I do with my life? ...Life sucks." This, from a person who repeats over and over that "straight edge is about being positive." Brian, it starts at home, and I hope you can recover from this so your 'zine can be positive again too. The other subject addressed here is theft: Brian compares an unfortunate occasion when a dumb tough guy stole a 'zine from him at a show (and he apparently wasn't courageous enough to try to stop him) to the current hardcore trend of bootlegging postage, and asks why 32 cents seems like so much to pay. Well, I'll offer one of many possible defenses for postage theft: say you do a label or a 'zine, and you send out fifty letters or more a week in your pursuit of offering something positive to the world. That adds up, and perhaps you can't afford it all... and it's more important to you to succeed in bringing something positive and constructive into the lives of the young people around you than it is to not rip off the post office (which is going to fucking survive no matter what a handful of kids do, hands down). Well, if you have any faith in yourself and your goals, you bootleg postage—and when someone starts crying about it you can't help but feel like they're being a ridiculous busybody. Brian's other arguments against stealing are that "someone, somewhere ends up paying for it" (yes, indeed—and there are a lot of dangerous businesses in this world who would do us all a favor by paying themselves right out of existence! Besides, they have money set aside to cover theft, that might otherwise go to environmentally or socially negative ends, and petty theft doesn't have the power to put them out of business anyhow), and that "my mom taught me that stealing is wrong" (What the fuck? Talk about bowing down mindlessly to tradition and existing authority...maybe he should tell us why she taught him that). The bottom line of my argument is: don't steal from Brian, he's a good guy, but just as importantly don't adhere to a dogmatic morality that prevents you from doing things that are in your own best interest—such as stealing from corporations that are destroying our world, or even stealing from corporations that can afford it if you're sure that the end will justify the means. \$2 to 104 Newport Avenue, Attleboro, MA 02703

Rust #2: Those Trial members sure are busy—member Derek edits this 'zine and runs a clothing company as well. Included are two Seattle scene reports (a good hardcore report and a weird metal report), a reprint of an old interview with the classic band Brotherhood, an interview with Krishna band 108, a well done look at independent vs. major labels, a brief guide to internet stuff some hardcore kids might be interested in (entitled "geekcore rules"...maybe these guys should link up with "Old Maid"), a vegan news section by Greg from Headline Publications, a story about a woman's dinner with the late G.G. Allin, a feature on the Seattle swapmeets, decent show reviews, and some short record reviews. The layout is also beautiful. \$2 to P.O. Box 2293, Seattle, WA 98111, 206-324-718-

Soul Doubt #7: This is a big, long, messy homemade 'zine with split coverage between hardcore and punk bands/culture, although the punk coverage concentrates more on pseudo-punk, mainstream stuff like Bad Religion. Reading through it I find a decent discussion of a violent incident between SXE kids and skinheads in their area, a silly Mr. T. Experience interview, an article entitled "why girls suck" that says some ignorant shit (it accuses girls of hinderins the success of their boyfriends' bands, which leaves out the possibility that the reverse could ever happen... and in the process the author suggests that what he calls "pierced gutterpunk trash" are "not attractive." Whatever.) a long and fairly well-balanced discussion of animal testing, an interesting Chokehold interview, a Snapcase interview, and a number of conversational, not very tightly assembled columns on this or that punk/hardcore topic. It's long, free, and seems pretty genuine, despite the flaws of the sexist article, general messiness, and a wandering focus. postage \$ to P.O. Box 15153, Gainesville, FL 32604

Sober #1: Ha ha! This is this issue's shortest and probably funniest 'zine: the cover has "Sober" written in the Slayer logo (pentagram-of-swords around



it and everything), next to a picture of a straightedge kid with a baseball bat shaking his fist at the reader... showing off the "OZZY" tattoo across his knuckles. There's an interview with Option in which the singer suggests that "the government puts chemicals in meat and dairy products that control our minds"! There's an article by David of Anthem recommending Christianity... he says that whenever his family was in need of money, they would pray and then an anonymous check would arrive in the mail the next day! From God! The editor illustrates this page with the satanic cover of an old Danzig record, but it doesn't read "Danzig," it says "David." After that is the shortest interview I've ever seen (even in a sxe kid 'zine) with Blood Runs Black, a decent enough interview with Cornerstone, and an ad for Inside Front. To top everything off, it ends with a photo of Brian from Catharsis singing Earth Crisis lyrics. Watch for a new line of "Sober" clothing and merchandise, postage \$ to P.O. Box 1090, Creedmoor, NC 27522 phone 919-528-2588

VIDEO REVIEWS

FINAL COUNT hardcore video compilation

There are fourteen bands on here, playing pretty much one song each. First, the good ones: Bloodlet is, as they were described in our last issue, unbelievable live. This video, while not perfect, certainly captures a great deal of their musical talent and versatility. It's thrilling to watch such serious musicians live. Groundwork, though apparently just videotaped at a practise, blow away all the other bands in terms of energy. They make their brand of screaming noise convincing and interesting. I was excited to see Chokehold, but they pretty much just stand in place for their song—I think one of them was even sitting. They're kind of too crowded to move, but I expected a band of their energy level would be willing to start pushing and shoving to be able to move and get into their music. The Unbroken and Mouthpiece songs are predictable performances of 1990's hardcore, with the kids singing along and such, although the whole thing seems sort of ritualized rather than inspired. Some of the other bands on this video are Channel, Bleed, Frail, Contagen, Single File Line, and 3 Studies for a Crucifixion. A lot of these bands fall into the category of harmless-looking young kids standing around watching other harmless-looking young kids make harmless-sounding noise while one of them screams and cries. If you're a harmless kind of kid, who likes "emo" music and thinks it sounds like fun to watch videos of this kind of stuff, this video is for you. Otherwise, you may be wondering why this stuff passes for revolutionary music at all. This video has little funny clips between each song; they're generally funny in a really silly, low level kind of way. There are also a few special effects during some of the videos, including a great deal of overkill on the Mouthpiece song. The whole thing is decently packaged, with a little booklet containing band addresses and a bit of commentary.

3RD Person, 1239 W. Cary, Apt. 2, Richmond, VA 23220

negative male child little brother



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CLASSIFIED ADVERTISEMENTS

Classified ad's cost \$1 each for 30 words plus address.

Highest bids only for Intergity test press (Victory, 1st 7") and Confront test press (Dark Empire). No joke. Bid! Nick, P.O. Box 476, Bradford, BD1 1AA, U.K. Telephone (0)1274392518 or 1274-731339.

OTIS REEM full length in the works, in the meantime we have a 7-song demo (\$5) and 4 compilations with our music on them available, plus shirts(\$10), stickers (50 cents), and autographed band photographs (\$15, suitable for framing). Write us, get on the mailing list, and we'll keep you up to date. David Reem, 901 Kings Mill Rd., Chapel Hill, NC 27514, telephone 910+334+2929. Fuck off Catharsis!

NO SCENE ZINE out now with Chris Wynne & Rick Healey. #5 out 10-1-95 with Yann (SXE newsletter) and more. c/o B**ger, 1202 'F #B2, Lincoln, NE 68508.

Available soon on RELEASED POWER PRODUCTIONS & INNER RAGE RECoRDS: 'iHarder they come... Harder they fall' comp. CD with 25 TA LIFE, ENRAGE, VISION OF DISORDER, MAXIMUM PENALTY, FURY OF V, JUDGEMENT DAY NYC, INDECISION, CONGRESS, and a couple more bands. Distributors, get in touch right now!! Still available on R.P.P.: INDECISION iiResurrectionii 7ii, ONE FOR ONE "I won't lose" 7i' (\$6 each or \$10 for both records). Bands, send us your demos for a possible record deal. Write now for further info: RPP, Av. V. Olivier, 10A/67, 1070 Brussels, Belgium (fax 32-2--5217652).

Graffiti bandits—The one stop shop for all your graffiti needs. Fat tips \$6 per pack of 20, thin tips \$6 per 25. Graffiti Bandits magazine featuring interviews, ad's, outlines, and pic's from around the globe—issue #1 out in early '96. Send in clear pic's of your work. Send well hidden cash or postal m.o. made out to Graffiti Bandits, P.O. Box 1641, Columbia, MD 21044. \$1 for complete list of graff. mag's, videos, shirts, hats, tips, other supplies.

We'll trade Inside Front releases or other shit for the following: Agnostic Front "Live at CBGB's" video (come on, doesn't anyone know anything about this?), Oi Polloi i'Resist This Atomic Menace" 7" (even the re-press) or other OLD Oi Polloi, Antidote 7" ('can't hurt to try), Cro-Mags 12ii (the good one, you idiot), Ragnar Redbeard's book iiMi i-Makes Right", any fucking artwork by Ernst Fuchs anyone can find anywhere, or bootlegs/rare recordings of Uiamonda Galas or recent Neurosis InusiC. Ulrite ttle Inland Empire address. We want this stuff bad, please try to help us out!

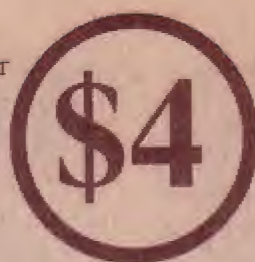
An Apology

This issue of Inside Front was extremely late coming out. We always try to get our magazine out on time, so it will be up to date and dependable; but we had some problems this time. First, the decision to include a CD rather than a 7" impeded us a bit; and second, we had some difficulties working with a "comrade" of ours in the hardcore community: Mike Warden of Conquer the World records. A while back he contacted me and informed me that he could press a thousand CD's for me for \$750. That sounded like a good deal, and he assured me that I could trust him to get them printed on time, so I sent him the money and the master tape. As soon as he received them he stopped returning my calls, and when I reached him he said that his CD plant had inexplicably halted production on all his projects, because he owed them about ten thousand dollars. They had a collection lawyer after him, and not only all that, but they had taken all the money I had sent him and would not give it back. Obviously, he knew that he owed them that much money (and that it was bound to cause him trouble) when he suggested that I work with him. Perhaps he deviously planned to get the money from me to help him pay off the loan, and then to eventually get my CD's to me whenever—and if ever—his trouble with the company magically panned out ("dude, this is hardcore, nobody gets their records out on time..."); or perhaps he just wasn't using his brain. Either way he caused us a lot of trouble. Rather than promise me he would take care of everything or get my money back to me, he told me that there was nothing he could do about it and that he would try to get some money from people who owed him... but he couldn't promise me anything. After harassing him for a while and going through a great deal of trouble to try to work things out with him, I began to suspect that he just didn't care about solving the problem. I finally called up John from Very distribution, who kindly promised to reroute \$750 of his debts to Mike back to me. Mike halfheartedly agreed to this, and then, after he no longer had any of my money hostage, begged me not to tell anyone what kind of trouble he had caused us with his unbusinesslike and possibly downright malicious behavior. I didn't make any promises; it's important that we all know who can be counted upon and who can't. We went to a different CD company, and ended up spending a lot more money than we have. On top of that, we still haven't yet received the \$750 back... \$750 that we needed to keep contributing our part to hardcore.

So, on behalf of Inside Front, for making a bad business decision regarding whom we can trust, and on behalf of Mike Warden, for sabotaging the efforts of his friends in the hardcore community, I would like to apologize for the tardiness of this issue and assure you that we will do our best to avoid this sort of problem in the future. Thank you for reading and understanding — Brian D.

This CD and Magazine are available together for

But should you have to pay more
to some distributor or store,
don't let it put you out of order—
It's just a token fee for accessibility and ease
and avoiding the slow IF mailorder



from the Inside Front address.

\$6 world

Wholesale \$3 each USA \$5 each world

ADVERTISING

Advertising policy here is simple: anyone can do it. But if we don't like your ad, we'll mock you and make you look stupid.

quarter page — \$15

half page — \$30

30 word classified \$2

Inside Front is:

Chairman-

Brian Dingleline

Layout Guy-

Scott Ogilvie

Mailorder Department-

Danny Trudell

Label Coordinator-

Nadia CrimethInc.

Secretary-

Loara Cadavona

Atlanta Headquarters-

Ray and Kitty Dingleline

and a host of other criminals and unbelievers

Dean Andrew Thorpe, felony larceny, possession of stolen goods, no probable cause found.

Daniel Thomas Trudell, possess weapon of mass destruction, dismissed by the prosecutor.

Donald Wayne Whitfield, possess malt beverage/unsealed wine by person less than 19/20, sentenced to 45 days, suspended 12 months, pay \$100 fine and court cost.

Ricky Wimbush, possess drug paraphernalia, sentenced to 45 days, suspended 12 months; driving while license revoked, fictitious information to officer, consolidated, sentenced to



Inside Front is designed by I Think I'll Do What I Think Is Right Publishing (619- 461- 0497 • PO Box 191175, San Diego CA 92159) . The rest (production) is stolen from copying corporations.

Inside Front is available through:

Inland Empire Productions
2695 Rangewood Drive
Atlanta, GA 30345 USA

• ISSUE #9 •

...will be out March 1, 1996. (We mean it this time, Jojo is insisting on it.) It comes with a Stormstrike Records sampler 7" featuring MAYDAY, LASH OUT, CONTENTION, and SOULSTICE (U.K.). It also includes a feature on advice for touring bands, interviews, and everything else you've come to expect.

ONLY \$2 USA/ \$4 World

(wholesale \$1 USA/ \$2 World)

BACK CATALOGUE

Issue#7: Another thick, full- sized issue. Interviews with ABHINANDA and DOUGHNUTS, many columns (including screaming with Dwid/ Integrity and releasing records with Josh Baker/ Endless Fight Records), extensive reviews of demos/ records/ zines/ books/videos/shows, scene reports from Florida to New Jersey to the Czech Republic, and much much more. We made this one extra cheap so that anyone can distribute it.
\$1 USA/ \$2 World.....wholesale: 20 copies for \$5 USA/ \$10 world

Issue #6: This one comes with a compilation featuring LASH OUT, BACKLASH, TENSION, BROTHER'S KEEPER, ABHINANDA, ATLAS SHRUGGED, TIMESCAPE ZERO, the mighty OTIS REEM, and one other. The 'zine includes lyrics and write- ups on these bands, plus interviews with STARKWEATHER and UNBROKEN, as well as the usual extensive interviews, columns, and more.
\$4 USA/ \$6 world.....wholesale: \$3 USA/ \$5 world

Issue #5: Interviews with STRIFE, LASH OUT, CONVERGE, ENDLESS FIGHT rec.'s, Tony Erba (H-100's/ex- Face Value), and Adel 156 (Timescape Zero/ Feast of Hate and Fear), news, etc.
Only one fucking stamp USA/ \$1 world.....
wholesale: 24 copies for only \$3 USA/\$5 world

INSIDE FRONT SHIRTS: These extra large, double- sided shirts feature the Inside Front logos from the cover of Issue #5. We printed the last batch with Dark Empire, and while the back is still blue, the front is now done in various swirls of black and green, so each shirt is different from the others. These are a fundraiser for Inside Front, to help pay for the projects I only break even on (for instance, I sell #7 for a dollar, but it's one dollar for postage costs alone to mail it...) so please do help us stay in "business." Plus they look pretty damn good.
\$10 USA/\$13 world.....wholesale (3 or more) : \$7 USA/ \$10 world

We also carry a number of other magazines and records, feel free to inquire.